

Childhood Education

For the Advancement of Nursery-Kindergarten-Primary Education

DOROTHY E. WILLY, Editor

FRANCES McCLELLAND, Associate Editor

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Next Month—

■ A special four-page summary of the study classes of the New York Convention will be included in next month's issue, together with résumés of some of the general session addresses, and an informal account of convention happenings prepared by the editors.

■ Other features of the June issue will be the second part of Miss Abbot's article on rhythms in the kindergarten, and the last article in the literature series.

■ "The Case for Nursery Schools" by Dorothy E. Bradbury, and a unit of work which describes shells, animals and plant life found along the shore, prepared by Laura Wilkinson of Sanford, North Carolina.

■ Dr. Ward K. Keesecker, Specialist in School Legislation, has prepared an editorial, "Legal Literacy for Teachers," which is most timely.

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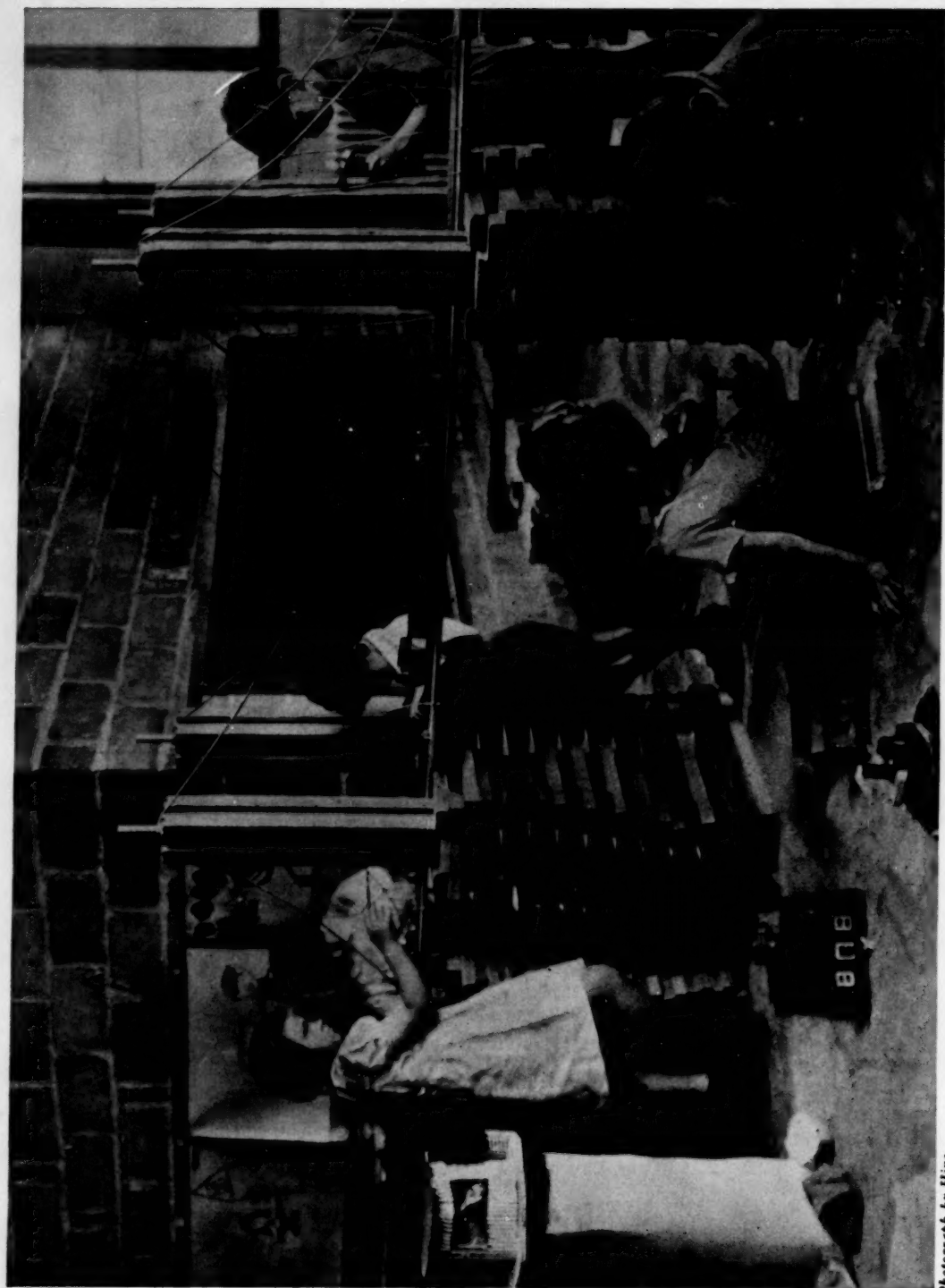
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REPRINTS

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Photograph by Hine

Building Brooklyn Bridge is no trick to these six-year-olds, particularly when the real one can be seen from their school-room windows.

Associated Experimental Schools, New York

Editorial Comment

The Teacher as a Community Leader

THE leadership of the teacher in the community is inevitable. Teachers, individually and collectively, directly and indirectly, immediately and remotely, obviously and quietly, within and without the school, are exercising types of leadership which make possible co-operative living in a democratic society. Do teachers make optimum use of their opportunities for such service? Since the answer is "No," an introspective examination of status is demanded of each teacher as well as joint consideration by teachers in local, state, and national groups concerned with professional responsibilities. The recent waxing and waning of community support for education clearly indicates the need for continued professional alertness to the public relations problem.

The contribution of teachers as community leaders is made through children, through community contacts and organizations, and through professional groups. As a person with an important responsibility for groups of developing children, the teacher exercises an influence over future members of the community by the adoption of authoritarian or democratic philosophies of classroom management and in the determination of curriculum content. The teacher who clings to outmoded data and theories of curriculum, methods, child nature, marking, grading, and promotion is negating the opportunity for community service offered in the classroom. The alert teacher will wish to grow in the ability to guide children by planning a personal program of modern study, reading, travel, and recreation.

AS AN interpreter of education to school patrons, the teacher should have an intelligent command of facts concerning new educational methods, and be well oriented in the implications of schools for the continuation of democratic institutions and community living. As individuals, and in accordance with background, personality, and interests, teachers establish public relations through civic, educational, fraternal, political, professional, religious, or social organizations. With a fund of information, ability in speaking and writing, and skill in handling groups, teachers soon find opportunities for influence in organizations, provided they are constructive participants in community life rather than aloof spectators and critics.

The teacher cannot make the maximum contribution solely as an individual. The exercise of community leadership in a highly organized society demands also a program supported by united professional thinking with duly constituted spokesmen. The teacher has a responsibility for giving moral support by membership to organizations working in the general interests of the profession and an obligation for active help to such as offer the maximum personal opportunities for growth. In service to the profession, the teacher contributes to leadership in the community.

The approximately one million teachers in the United States, in their individual and collective capacities, are exerting a steady influence in public affairs. As teachers enter more fully into the interacting human relationships of the community, new opportunities for humble and distinguished service will arise.

—WILLARD C. OLSON

Whither the Kindergarten

AFTER a vigorous struggle for its existence, the kindergarten about twenty years ago found itself a distinctive leader in the educational field. It was in the kindergarten that we first tried out new materials, new time schedules, more outdoor play, as well as rest and growth records. Indeed the kindergarten developed, sponsored and gave impetus to the activity movement throughout the entire school.

With the comfortable assumption that it had arrived, the kindergarten began to rest upon its laurels before it had become entrenched firmly and unmistakably as a vital part of general education. Instead of building on this enviable background and using past achievement as a spur to further progress, we may as well admit that this vital force in educational practice and growth has been allowed to lose ground.

The age of six is accepted through legislation and tradition as the time to begin school attendance. The nursery school has kindled a vigorous wave of interest through its much needed stress on parent education—a feature which originated in the kindergarten. But what of the kindergarten? Is it keeping up with the times and meeting the needs of our moving, driving present? Are we sure that our communities understand the need for continuous development and growth from our earliest beginnings to the present accepted school age? Are we releasing our hold on a movement so vital in changing early childhood educational procedures? Is it time to expand the kindergarten program? If so, where shall the emphasis be placed?

—ELLEN M. OLSON

The Administrator Plans for the Education of Young Children

WORTH MCCLURE

HOW one public school system weathered the depression with the minimum of curtailments and some expansion of its educational program is interestingly outlined in these questions and answers which followed Mr. McClure's address at the luncheon of the National Council of Childhood Education in St. Louis in February.

Question: What do you consider the chief unifying force in education?

Mr. McClure: The growth of children is the chief unifying force. Curricula, teacher training, etc., are means to that end.

Question: How did you educate your Board of Education to the value of a continuous educational program for young children?

Mr. McClure: We were well educated ourselves and ready to convince others. We had an exceptional board of education, elected at large, every member a university man and a leader in the community. Community attitude was built up over years of time through American Education Week, P.T.A., etc.

Question: How were you able to continue your program without drastic retrenchments? I understand that you opened fifteen new kindergartens in Seattle during the depression.

Mr. McClure: The School Board decided that its responsibility was to keep Seattle's educational program forward looking. They said they would make no curtailments on the basis of fear but only on the basis that they were inevitable. Item by item the educational program was scrutinized and evaluated. Item by item the Board said, "We cannot dispense with this. It is indispensable in a modern

Mr. McClure is Superintendent of the Seattle, Washington, schools and has done outstanding work in planning an integrated educational program for all age levels. His courage and insight are a challenge and inspiration to other school superintendents. What he has done, others can do.

world." Appropriations for supplies were first reduced, then for plant maintenance, and finally for personnel. We had fewer assistant superintendents, fewer supervisors, fewer teachers and more pupils per teacher as a result. Salaries were drastically cut. The school corps inevitably bore the brunt of the retrenchments as it must when 80% of the budget goes for instruction, but it, too, was loyal to a modern school program. The Board deplored the fact that efficiency had been temporarily impaired, but justified it only on the basis of an emergency situation. However, we completed our kindergarten program because kindergartens have become one of the fundamentals of 1936—an important part of a forward looking program.

Question: To what extent have curtailments been restored?

Mr. McClure: Partial restoration of salaries was made in January, 1934. A similar partial restoration was made in September, 1935, and the Board makes no secret of its intention to restore normal salary schedules as early as possible. This year additional teachers have been employed and teaching loads reduced. Not the least among other advances this year was the opening of additional kindergartens so that every child in Seattle, no matter where he lives, now has kindergarten opportunity.

Question: Why have you concentrated on the education of young children?

Mr. McClure: We have not done so. This year we are extending other fundamentals such as guidance service, research, curriculum revision, adult and parental education.

Question: Is there a trend downward of the age limit for public school attendance?

Mr. McClure: Yes, this has become definitely apparent. That this trend is being influenced by the continued decline of the family as an educational unit is quite possible. We need to bolster the home by parent education, but under present conditions, integrated kindergarten-elementary education with emphasis on emotional poise and social adjustment is indicated as necessary.

Question: What place will the nursery school have in this downward trend of the school age limit?

Mr. McClure: The nursery school movement is in direct accord with the growing drive for the conservation of the home through parental education. It is essential that the nursery school assume its proper place in such a movement; that it should be experimental at first; that it not be exploited as an end in itself but as a means to the general end of increased parental understanding of child problems. If the mothers of young children can be brought, through the nursery schools, to a realization of the educational importance of home experience, then those institutions may well become the basis of parent education programs. In such case, it seems not unlikely that the nursery school may eventually repeat the history of the kindergarten and become an integral part of the schools. The

Emergency Nursery School program of the Federal Government is bringing the nursery school before many communities which otherwise would not have become acquainted with it for many years, is affording the educational administrator an excellent opportunity for experimentation in the operation of nursery schools, and for guiding development in useful directions in his community.

Question: How far do you think this integrated, continuous program should extend?

Mr. McClure: We have, fortunately, broken down the wall between kindergarten and primary grades. We need to go farther and identify kindergarten-primary experience with the years that follow. The kindergarten-primary years have much of sterling value to contribute to the remaining years of school experience and both kindergartners and primary teachers will benefit from the broadened horizon that will result. In Seattle, the kindergarten is an integral part of the whole educational program.

Question: What is the administrator's responsibility in such a program?

Mr. McClure: The administrator's responsibility in maintaining an integrated, continuous program is to keep the educational pie three hundred sixty degrees round so that none of the fundamentals of childhood or youth will be omitted, but the filling must be changed frequently as the changing times demand so that the American dream may not become a nightmare. The realization of individual personality and the promotion of the general welfare—these are ideals of American life and American education. These the administrator must plan for if he wishes to direct a forward looking program.



"We need teachers aware of the new issues this generation has to face, men and women who are both able and free to make the generation they teach effectively capable of confronting those issues. Our educational institutions can no more remain static in a dynamic world than our technological apparatus. The law of life is adaptation; and failure to adapt means death."—HAROLD J. LASKI, *The Social Frontier*, February, 1936.

The Brooklyn Children's Museum

DOROTHY BRONSON

WHEN Miss Anna Billings Gallup came from the biological laboratory of the Rhode Island College of Education to the Brooklyn Children's Museum as Curator-in-Chief in 1902, the equipment she found consisted of educational charts, a few botanical and zoological models, some shells and minerals, mounted specimens of birds and insects, and a library of three hundred books. She had grown up in the country and was acutely conscious of what city children lacked in natural setting. Her talks with the few children who came to the museum in the early days convinced her of the potentialities for direct service which this museum could offer.

"Then," Miss Gallup says, "began the serious work, the building of a unique institution—the first children's museum in the world. First, it meant the organization and display of specimens interesting to children and arranged in story-telling sequence. These exhibits must arrest their attention, compel their closer inspection, give them pleasant emotional reactions, and stir them to the questioning stage. The second challenge was the organization of an educational program which would meet the child at any level of interest or attainment, and boost him upward in the development of his curiosity and his eagerness to act. It must answer his questions. It must guide him to new undertakings, and show him how to proceed. In-

EDITORS' NOTE—In 1930 Miss Gallup was awarded the gold medal for distinguished service to humanity by the National Institute of Social Sciences. Visitors from all parts of the United States and many foreign countries come yearly to visit the Museum and to study its work. It is due to the inspiring leadership of Miss Gallup that the Brooklyn Children's Museum is looked to for guidance in similar developments here and abroad.

Seeing is believing. What has been done in the Brooklyn Children's Museum can be done elsewhere. Visitors and delegates to the A.C.E. convention are cordially invited by Miss Gallup and her staff to visit the Museum. Miss Bronson is in charge of art activities in the Museum.

cluded in every method must be taken for granted the child's hope of success. Learning under the drive of the child's own initiative, with docents standing in the background ready to help when needed, is the real concept back of the educational program of the Children's Museum."

How to interest children in history was one of the first problems. Miss Gallup asked Miss Agnes E. Bowen to devise some means of doing so. Miss Bowen recalled her mother's use of cardboard models to teach Bible history in the Sunday School at Plymouth Church and, as an experiment, she constructed a cardboard model of a Dutch colonial house. This model was so popular with the children that a whole series was made to illustrate colonial life.

Miniature model-making was further perfected in the Geography Room by Dwight Franklin. Scenes from the Arctic, the South Pacific Islands, Lapland, Dutch East Africa, the Sahara Desert and the bush of Australia were added. These small models, such as stage designers use, were set into the walls at a convenient height where today they form a gallery of illuminated pictures in three dimensions.

From these early beginnings other exhibit rooms were developed: entomology, birds, zoology, botany, minerals, world history and American history. There is a complete reference library, a loan division, picture files, educational movies, and illustrated lectures.



Photograph by Cornelius Denslow

Brooklyn Children's Museum

Children painting in a very crowded alcove under the direction of Dorothy Bronson and Lorenzo Santillo, docents for art and crafts.

The exhibits are designed to encourage children to help themselves. Each subject is integrated with the program as a whole. For example, in the entomology room displays of insects—man's chief competitors for supremacy—show insects exploited for industrial purposes, the ones birds eat, and others which prey upon man and lower animals. Their beneficial and detrimental features intrigue children of all ages. Local insects are brought in, put in cages, and studied at first hand by embryo entomologists. One day last summer one of the counselors on a field trip recognized a deadly black widow spider. The nest was carried back to the nature project room for observation. The newspapers soon heard of the black widow spider and, as a result, curious citizens came to witness its life cycle and to learn to identify this foe of man.

The one-frame observation bee-hive impresses onlookers with the systematic co-ordination of the bee-colony. Through the glass frame can be seen the queen laying eggs, the larvae, the pupae, and the workers carrying a variety of colors of pollen and honey. Magnified bee models are in a case nearby. When you visit the Children's Museum, look up the keeper of the bees. He will tell you the rest of the bee story.

A display of the history of the silk-worm from the egg to the cocoon and the spun silk clarifies this whole process. An enlarged model of the silk-worm, with segments clearly marked, shows the silk vessels and their functions.

Directly across the hall from the entomology room is the bird room and around the corner is the zoology or animal room. Between the "insect" room and the "animal"

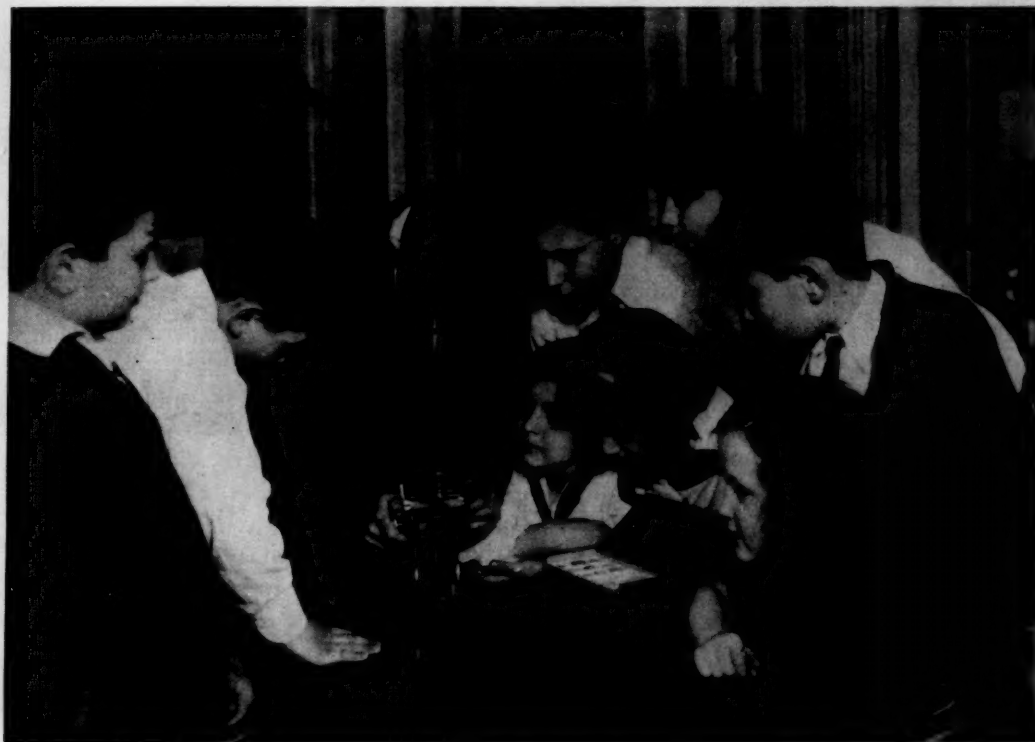
room is a sun parlor which is designated as the "Busy-Bee Room" for little tots only. Here the tiny ones realize that they will be accepted on their own merits and respond with good behavior and remarkable cooperation. In helping those of their own age they often arrive at a decision concerning their individual problems. The desire to do something is satisfied with simple jig-saw puzzles, games, and outlines of animals to color, cut out, and mount if they choose. Dolls, blocks, and other toys are brought out in rotation to guard against monotony. Brothers, sisters, and parents often leave the youngest ones in the safe haven of the Busy-Bee Room while they enjoy the Museum.

Almost any question a child may ask can be answered in the Children's Museum. Children come here to find out for themselves the names of stones they found along

the Palisades, what kind of birds they saw flying over Prospect Park, or how to enlarge a map to show the contours more clearly. Using the pantograph is fun.

The Anna Hastings Hills World History Room, financed by Mrs. John Hills, has twenty-seven scenes showing important steps in the development of man and his mastery of the world, from primitive days to the first successful airplane and the radio. The American History Room, a pageant of the achievements in this country, is being completed from funds provided in memory of Edward B. Shallow.

The museum's 9000 jig-saw puzzles are popular with children of all ages. They are mounted pictures, with a descriptive card which the child studies for answers to questions from the docents. Group games have been devised in connection with the exhibits.



Photograph by staff photographer

Brooklyn Children's Museum

A whole new world is discovered. Studying minerals under the microscope.

The loan division is a circulating library of museum material for schools and individuals to borrow. A child member of the Museum identifies twenty-five birds. As a reward he may take his favorite home for closer examination and family inspection. Those really applying their energies toward constructive study can earn a certificate, medal or armband, according to the number of credits accumulated.

Children of the Children's Museum League give programs, with supervision, using charts and slides as effectively as their elders. Field trips sponsored by the nature projects division, the docent division, and the mineral division provide profitable outings through the summer. A stamp club, a discussion group, and a current events forum function with fluctuating vitality.

An average of 640,000 young people each year have come voluntarily to the Brooklyn Children's Museum. Mothers and teachers continue to request that the buildings be opened for their use during the evenings. Students and teachers from the five boroughs of New York look to the Children's Museum for motivation in their work.

A girl has called the Brooklyn Children's Museum "the largest encyclopedia in the world." It is, in many a child's world. The material is so accessible that the inquiring mind of the child is not stifled with endless red tape before he gets started on his idea. The one requirement is that his hands be washed before he handles the puzzles.

This is how one of the boys became interested in minerals. In his favorite room, the "animal" room, there was such a crowd one day that the docent suggested he look at the mineral collection in the next room. Since then his main interest has been minerals. He has passed a test which is as comprehensive as any outside a university. He

has handled specimens, ground them up, inspected them under the microscope and tested them to the degree that he can identify sixty-five minerals. In the mineralogical laboratory the various fundamental processes of the geological formation of the earth are demonstrated with illuminated miniature models. Since advances in civilization, as well as in wars, involve the exploitation of minerals, it would seem that this young man of fourteen years is on the right track when he studies at the Children's Museum.

The program is subject to constant change. Innovations are always welcomed but given a thorough workout before being put into action. Just now electrical charts are being prepared for children to use like a switchboard to connect questions with their own information and the correct answers. It is fun to check one's own store of knowledge.

Drawing, painting, modelling, and miniature model-making, with simpler materials and methods than professionals use, have proved effective means for integration of subject matter. Schools of today are recognizing this method of approach for teaching objectives more clearly. Geography supplies a rich background for the integration of other subjects. The collection of dolls from every country, with native costumes, has become a happy source for pictures. Maps pantographed to the desired size and painted or crayoned transport children on a magic carpet of gay colors to faraway lands.

So many people become weary and bored with the monotony of their days. Not so in the Children's Museum. Each day yields a new adventure. With the development of this type of education future generations will have less incentive to get into criminal habits and more wars. Instead, they will create new industries to occupy an enlightened social order with life-giving work.

Telling Stories and Reading Aloud to Young Children

MAY HILL ARBUTHNOT

YOUNG teachers ask, "We do not really have to tell stories, do we? We can read them aloud just as well, can we not?" To these questions, in the interest of economizing the teacher's time, we should like to answer, "Of course you do not have to tell them; you can read them just as well." Unfortunately, this is not wholly true. There are several good reasons for telling stories even in this age of multitudinous books and beguiling illustrations. In the first place, story telling is more direct than reading aloud. There is no book between you and your audience; you give the story plus your own enjoyment of it much more freely than you do when you read. The younger the child, the more he needs this intimate approach to literature; for words are still difficult symbols to the three-, four- and even six- and seven-year-olds. Your facial expression, your gestures, your emphasis, even your occasional parenthetical explanations—"Then, the princess, the king's little daughter—" are needed to help the young child follow the narrative. And for some reason or other, all of these aids to understanding are easier to do in story telling than in reading. With no book between you and your audience, you watch faces. When blankness descends, or bewilderment appears, you naturally add, "The well of scythes was a well whose walls were lined with sharp knives." Or, if Peter begins to show signs of boredom, you become a little livelier in your style of narration until you have once more captured Peter's full attention. Now, of course, we should do all of these things when we read aloud, but it is more difficult to do, because we are looking at the printed

If you wish to know how to tell and read stories more effectively, Mrs. Arbuthnot's suggestions will prove helpful. She points out three desirable outcomes by which this effectiveness may be judged, tells which stories should be read and which told, and discusses the importance of voice and diction.

page and we miss Peter's prodigious yawn. More spontaneity is possible in story telling and the tale naturally becomes somewhat more dramatic than that same tale when it is read aloud.

There is one other reason why, even in the upper grades, you should keep your story-telling alive. It develops your own sense of style. This is beautifully illustrated by Wanda Ga'g's introduction to her own retelling of the old folk tale, *Gone Is Gone*. She says,

"When I was a child, my favorite funny Märchen was one about a peasant who wanted to do housework. I have never forgotten either the tale itself or the inimitable way in which it was told to me in German. Recently, while reading Grimm's Märchen with the idea of illustrating them, I could hardly wait to come upon that old peasant fairy tale of my childhood. To my surprise and disappointment, it was not in Grimm at all. . . . No doubt this tale exists in some German collections. There must be English versions of it too, for by questioning various children, I found them to be familiar with it, but only vaguely so. From this I concluded that it had never been presented to them as it had been to me—that is, in a full-flavored conversational style and with a sly peasant humor which has made the tale unforgettable to me."

Story telling cultivates your sense of the dramatic, of subtle characterization, of suspense, and above all, it develops your feeling for words. Your reading will be

improved by your story telling and you will also be more sure of what constitutes good stories for children from your experiences as a story teller.

WHICH STORIES SHOULD BE READ AND WHICH TOLD

Generally speaking, all folk tales are better told than read. They were so created and so kept alive. They have survived because of their dramatic quality that becomes evident in the telling. Moreover, most stories for young children should be told, whether folk tales or modern. The exception is the picture-story, such as *Little Black Sambo* or the *Angus* books, where the illustrations are an integral part of the text. On the other hand, with children in the intermediate grades, while the folk tales are still superior in effect when well told, most of their literature is better read. The first reason is that the charm of the story more and more frequently depends upon style rather than mere action; upon the exact words of the author rather than the somewhat informal improvisations of the story teller. The second reason is that stories for older children are mostly books, too long to be told. Kipling's *Just So Stories* while short enough to be told are better read because of the matchless style, dependent upon the exact words of the author. No single word in these stories can be changed without damaging the narrative. The same is true of Ludwig Bemelman's *Hansi*—simple in action, but told with a beauty that permits no liberties with words. To give these without the text is to make a recitation, not to tell a story, and there is no reason for reciting books. The rule, then, is when a story depends for its charm upon the exact words of the author, that story should be read rather than told.

THE IMPORTANCE OF VOICE AND DICTION

The requirements for reading aloud or telling stories effectively are much the same. First on the list, let us place good voice and

diction. Needless to say, we should not have a special voice reserved for story telling. You know the saccharine, "De-ear, little children" type of voice. Rather we should take stock of our vocal equipment as honestly as possible. If our everyday voice is not all that it should be—if it is nasal, harsh or monotonous—let us try to improve that voice for everyday use to the point where it will be agreeable and lovely for special use. Lessons with an expert in voice placement will help, of course, especially in the beginning, but if you have a keen ear you can do a great deal for yourself by yourself. Go to the theater where you can listen to such voices as those of Katherine Cornell and Helen Hayes. Be aware and critical of the over-sweet voices of most women and many announcers on the radio. Why symphonies cannot be discussed by radio without the commentator almost breaking into sobs still perplexes radio listeners. That ingenious machine will yield much to offend and much to teach your critical ears about speaking voices.

Besides listening to other voices, begin to listen to your own. Read aloud, not merely children's stories and poems, but fine examples of adult literature. Begin with the Psalms. Their matchless and sonorous lines will bring depth to your voice and clarity to your enunciation if you try to read them with honest simplicity.

"The heavens declare the glory of God; and the firmament sheweth His handiwork."

"For He shall give His angels charge over thee, to keep thee in all thy ways."

Read Psalm after Psalm aloud, listening chiefly to the meaning and beauty of the lines, and trying to make your speech an adequate instrument to convey their meaning. Then, for contrast, try some of the crisp, staccato lines of Edna St. Vincent Millay.

"The fabric of my faithful love
No power shall dim or ravel
Whilst I stay here,—but oh, my dear,
If I should ever travel!"

When you practice, remember you are trying to develop first, a more intelligent appreciation of the beauty and significance of the literature you are reading; second, an honest, unaffected manner of reading, and third, an agreeable voice and clear enunciation that will make your reading a pleasure to listen to.

HOW TO TELL OR READ STORIES

So much for voice and diction, those fundamental servitors of all oral language! Now let us consider how to tell stories, because it will apply also to reading aloud. It is interesting to look over the books on children's literature and to see how closely, over a long period of time, the authors agree about the most important qualities of good story telling. From Percival Chubb, *How to Teach English*, 1902, and Porter Lander MacClintock, *Literature in the Elementary School*, 1907, to Alice Dalgliesh, *First Experiences in Literature*, 1932, the same points are emphasized. The most detailed and helpful chapter, however, is still to be found in that old book of Sara Cone Bryant, *How to Tell Stories to Children*, chapter IV. Read it to supplement this brief summary; take it to your heart and apply the good advice to reading aloud as well as to story telling.

Obviously, if you are going to tell a story, the first requirement is to *know your story thoroughly*. This involves over-learning to such a degree that not only is forgetting impossible, but you can stand outside your story and play with interpretation because you have no concern for the mechanics of recall. People differ about this learning process. The exact memorizing of a story is a very dangerous practice for most of us, yet slipshod telling, full of such colloquialisms as "the princess looked perfectly lovely," "Boots got real mad" ruin the mood and magic of a tale. You must master with exactness the sequence of action in a story, the spots where dialogue comes in, the general

flavor of that dialogue, and much of the language of the tale. You almost memorize, but not quite. Rather, you visualize the action of the story, memorizing certain phrases or words that mark the distinctive flavor of an Irish, or a Russian, or an Indian tale.

Practice aloud: Many of us practiced our stories aloud for years without knowing why it economized time and brought better results than silent learning. Now psychologists have supplied the reason. They say that there is the greatest carry-over in learning and the least loss when you learn a process in the way in which you are going to use it. So, for reading or telling a story, practice aloud, standing or sitting according to your special situation, with your imaginary audience before you. Again, you must listen to your own efforts. The forgetting places stand out appallingly in oral practice but may be glossed over when you work silently. By practicing aloud you know exactly where you have to strengthen your grip on the tale; you can hear when the story runs stale, the dialogue halts, or the vocabulary is obscure. You also learn those high spots in the story that stir the emotions and you can heighten those effects; or, if they are overly-emotional, tone them down. In short, oral practice or oral presentation is the safest, the quickest and the most effective method of learning.

Next, in *beginning your story, try to establish the mood of the tale*. The radio does this in part by the complete silence that comes between the announcer's closing word and the first word of the speaker. Such a pause always helps, even in your classroom. You say, "Now that we are all comfortable and ready, I am going to tell you a story." . . . (Pause) "Once upon a time, a poor man had three sons." Another help in establishing with your audience the proper mood for the story is to consider carefully the first paragraph. Listen, for instance, to the beginning of this Irish tale:

"Long ago, when an Irish king sat in every province, there lived in Connaught a grand old

king and his only daughter. Sure she was a lovely slip of a lassie, slender as a reed, with hair like sunlight and eyes like dark pools, but alas! her black temper was no match at all for the beauty of her."

Here is the mood of romance, the romance of "forgotten, far off times." As a contrast, listen to this:

"Once upon a time, there were seven hungry children and the mother was frying a pancake for them to eat. There it lay in the frying pan, sizzling and frizzling so thick and fat it would do you good to look at."

Here is the rollicking, commonplace mood of nonsense. I could carry these examples further, because skillfully constructed tales show you how often the contrasting moods and the emotional tone of the story are foretold in the opening paragraphs. The story teller's voice should augment these effects by the teller's intelligent recognition of the artistic construction of the tale. The same principle applies to reading poetry.

Next we come to a paradox—a *story should be read or told both simply and dramatically*. How can these two opposite qualities be reconciled? Let us consider simplicity first.

Simplicity: Story telling is the most intimate and informal of the arts. It is not the art of the theater or the platform, but of the nursery, the fireside, the garden, the campfire. Stories have been told by wandering minstrels, strangers, and travellers, mothers, nurses, great aunts and teachers, to small groups gathered close together to hear and see the teller. Good story telling always suggests spontaneous composition on the part of the teller, even when the tale is an old one and well learned. Story telling carries a direct I-to-you contact that is personal and intimate. Such contact demands simplicity of manner and of narrative if the story is to carry conviction. The teller becomes a medium or vehicle for the story and the tale, not the teller, is the important matter. The story teller who begins grandiloquently:

"Once upon a time, children"—(gestures, breathy voice, grand manner!)

is calling attention to herself and diverting attention from the story which begins meditatively,

"Once upon a time, long ago and far away—"

Simplicity, then, belongs to the story teller's manner. She keeps herself subservient to the tale she is telling by the extreme simplicity of her manner.

Of course, part of this desirable simplicity is the directness with which the story is presented. The teller moves through her tale without interruptions. She does not ask such foolish questions as, "And then, children, what do you suppose happened?" Because she knows that such questions invariably lead to footless guesses that damage the continuity of the tale. If the children interrupt, she deals with them gently but firmly. She explains, "We do not ask questions until the story is over." Or she ignores the interruptions, or when this is impossible, she ends her story quietly, saying, "It spoils our story to talk in the middle of it. Tomorrow, I will tell you the story when we are not interrupted."

Dramatic Quality: How can a story be told simply and dramatically? As the story teller feels the drama of her story, her voice reflects the mood of the tale. When the text says the hero made a low bow, the teller does not actually bow, but instead her voice conveys the humility, or the fear, or the mockery of the hero when he made his bow. When father hears the first squeak of the guinea pig concealed in his overcoat pocket, the narrator of *Paddy and His Three Pets* does not start violently, but her face and voice reflect poor father's bewilderment. Actually dramatizing or elocuting a story will utterly destroy simplicity, but effective reading or story telling depends upon a realization of the characters and the changing moods of the tale in the voice and facial expression of the teller.

This applies equally to the reading of poetry. "Sir Patrick Spens" is an excellent example. The mood of such a ballad as "Get Up and Bar the Door" is humorous from start to finish and the reader's voice naturally suggests this. On the other hand, the reader knows, with "Sir Patrick Spens," what her hearers will not realize until the end; namely, that it is stark tragedy. So, although the first verse, with the king drinking blood red wine, might seem a gay enough beginning, the reader gives it in a minor key, with complete gravity, knowing its portentousness.

The king sits in Dumferling toun,
Drinking his blude-reid wine:
"O whar will I get guid sailor,
To sail this schip of mine?"

A simple question, but the reader gives a suggestion of its ominous significance in her voice. This is the dramatic quality of reading that justifies the oral presentation of literature that might otherwise be too difficult, or too subtle for the children to read and understand for themselves.

Outcomes: There are many more details of successful story-telling or reading aloud that might be added to these few outstanding requirements. These you may find in the books already referred to. If you succeed in making yourself a good interpreter of stories and poetry you have, for all time, a key to the minds and hearts of your children. However much work it may be, however much trouble you may take, count the cost entirely negligible if by means of it you have won children to an enjoyment of fine and finer literature. If they ask you for more stories and poetry, if they begin to suggest that they too have found a good story or poem to read to the class, then, you have succeeded. If perhaps, after you and your children have chanted poems together and listened to the favorite selections of each one in the group, if after such experiences, the children begin trying their own creative impulses, then, indeed, the wings of Pegasus are whirring close to your school room and your efforts have not been in vain.



They Will Come Singing

They will come singing you endless songs
In the beautiful breathless years
From the East and the West, the North and the South,
The children of wonder-touched spheres.

They will come bringing invisible hurts
For but the touch of your hand
And you, regal, will look on them everyone,
Manhattan, and understand.

They will come stammering in every tongue
Seeking the unknown thing,
And you will be to their wandering a home,
To their grief a comforting.

You will be sunrise high on proud hills,
Moondrift and ecstasy;
You will be banners unfurled in the night,
You will be stars and a sea.

They will come, your children, from every land
And read in you heart's desire;
They will know you by a thousand signs—
Dream-thrusting spire on spire!

City of wharves and of minarets,
Of factories and hurrying feet,
They will find you, your children, everyone,
Wise, foolish, lovely, complete.

—MARY SIEGRIST, in *You That Come After*

Rhythmic Activity in the Kindergarten

JULIA WADE ABBOT

MANY years ago I visited the kindergartens in a large city where a modified form of the platoon plan was in operation. One room was devoted to games and "rhythms," and large squads of children moved in and out with their teachers on a strict time schedule. The first group came in and stood on the painted circle. The music was descriptive and the children were so perfectly trained that one could recognize "the caterpillar-butterfly" sequence, although no words were used. Forty children obediently crawled, curled up, wiggled, fluttered, and flew as the music dictated. A square, sturdy little boy stood near me, a sensible looking child. I leaned toward him and in a casual tone asked, "What was that you were playing?" "Oh, those are just 'ribbums,'" he said in a bored tone of voice, "we do them every day!"

While the modern kindergarten may not be guilty of such a flagrant violation of the spirit of music and the spirit of play, the development of creative response to music is a subtle and intangible process. Perfect harmony between the mood of the child and the spirit of the music is not to be had for the asking. We may echo the words of those of old who cried to the children in the market place, "We have piped unto you and ye have not danced; we have mourned to you and ye have not wept."

The problem of invoking a mood is basic in developing creative expression. Mary Wigman speaks of the "joy in motion which is the outcome of the interaction between the mood of the child and the mood of the music." In *Music For Young Children*, Alice Thorn says of the use of toys, "Rhythmic activities and songs arise naturally out of the child's play. The feeling or mood is real and does not have to be stimulated artificially

How many more enriching experiences we might provide if we were more alert to the possibilities in the simplest situations. Miss Abbot, Director of Kindergarten Education, Philadelphia Public Schools, describes many simple, natural situations which have awakened children's rhythmical responses.

by the teacher."¹ The child's response to toys and musical instruments is comparable to his response to painting on the easel. The appeal of color or sound brings satisfaction and encourages creative expression. "He capitalizes the stimulation from without, integrates it with his own internal drives, and then proceeds to fulfill his desires."²

In an article on "New Vistas in Radio," in the *Atlantic Monthly*, Stokowski has this to say of children's spontaneous musical expression:

"It is of national importance to encourage the creative powers in music that most children have naturally and unconsciously. I have often noticed that when young children are playing together in a group or alone they become deeply absorbed in the object of their play and every now and then begin to sing, perhaps unconsciously. Often what they sing has words in a language of their own, invented at the moment; at other times it has words in the language they hear spoken by their parents. Sometimes it is simply melody without words; at other times it is almost pure rhythm—a kind of joyous and energetic outcry. Often the melody is purely spontaneous, not something they have heard or been taught. Sometimes the rhythm they create is associated with what they are doing. At

¹ New York City: Charles Scribner's Sons, 1929, p. 65.
² Supervision and the Creative Teacher. National Education Association. Department of Supervision and Instruction. New York City: Teachers College Bureau of Publications, 1932.



Each child chooses his own instrument and his own form of rhythmical expression.

other times the rhythm—although strongly marked—has no obvious connection with what they are doing, but makes a free contrasted rhythmic counterpoint with their play. The main impression I have from watching and listening to little children at these times is that they are unconsciously creating rhythm, melody, and words, and that this creation seems to come from a very deep part of their being.”³

There are many situations in the kindergarten which awaken spontaneous rhythmic response. A study of children's natural rhythmic expression helps us to understand children's moods and guides us in creating these situations. A committee of kindergarten teachers in Philadelphia has been making such a study during the past three years. The teachers made no attempt to organize group response to music until the study of spontaneous rhythmic response had given the

committee a new perspective on developing method.

The first study was of spontaneous rhythmic expression, and no problems of method were formulated until each member of the committee had read the reports of individual members and discussed them together. This way of approaching the problem helped maintain an experimental attitude. These were the questions raised by members of the committee before making the study:

- (1) What situations in the kindergarten experience call forth spontaneous rhythmic expression?
- (2) What variety of mood is characteristic of rhythmic expression in informal situations?
- (3) What awakens a child's interest in the spontaneous expression of another child?
- (4) In what situations do the children spontaneously form in small groups and express a rhythmic pattern?

³ *Atlantic Monthly* 155: 1-16 January, 1935.

Dramatic play out of doors, play with toys, experimentation with materials, dancing to the music of the organ grinder, chanting phrases from stories, responding to the spirit of the festival led to the creation of many rhythmic patterns. The following examples of spontaneous rhythmic activity are from the reports of the Music Committee:

In the yard, Melvin hopped first on one foot and then on the other around the painted circle. He yelled, "Come on, John, this is what the Indians do!"

New ropes suggested cow-boy, wild horses, galloping.

Barbara, sitting on a bench, pretended to turn a steering wheel and repeated over and over, "Boop, boop, boop."

One child found a large branch of a tree. He carried it high and marched along. All the other children followed after, each pretending to play an instrument.

Several children playing firemen chanted:

"Chop, chop, chop,
Sizz, sizz, sizz (pointing imaginary hose upward)
It's out."

Then the children galloped away and returned, repeating the same words over and over.

One morning, out in the yard, Janet was dancing around to keep warm. Suddenly, she called my attention to the dance she had made up and asked, "When we go in, could you play music like that?" Back in the room, Bernice offered to play the piano for her. They began, but Janet said the music was too slow. Bernice tried again, making the piano fairly rock, and called, "How's this?" Janet, quite breathless, gasped, "Just right."

The children were watching a dirigible sailing over the school. Sally Ann made this rhyme on the spur of the moment:

"The Zeppelin goes up high in the air,
But it hasn't any hair.
It's brought down with a rope . . .
But it's never scrubbed with soap."

Robert, working with clay, began pounding it with his fist and singing very rhythmically, "Get along, little doggie."

George pretended that the easel was a set of traps, tapped his toes on the floor, hit cardboard on the easel, humming, "Hot Cross Buns."

Helen made an Indian head band and played

on the feather strips as though they were piano keys, singing a little melody.


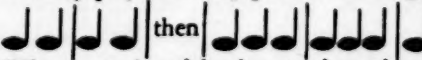
Dick asked for a drum during the work period. Builders stopped for a minute to listen, then went on working. Billy got his mouth organ and followed Dick, marching around the room. The teacher played a march on the piano. Richard stopped his building to keep time with his arms (very rhythmically). He had seen a man do that at the Knight Templars. Pauline clapped two blocks together and followed Richard. Other children experimented with the drum from time to time, but this did not interfere with the other children who continued working at tables or on the floor.

One morning Charles got up during the work period, stood in the sunshine and tramped. When the leaves cast a shadow on the floor, he danced with them, and when they stopped, he tramped again. He never said a word and not another child paid any attention to him.

While on an excursion to buy a Christmas tree, a wagon with a victrola stood in the street. Some children danced spontaneously in the snow to the music.

The children were playing in the school yard when they became aware of the strains of a violin from a house near-by. One of the members of the Philadelphia Orchestra was practicing and the children danced spontaneously to the music.

"Morning," by Grieg, was played for appreciation. "I can dance that," said Marilyn. Others were interested to follow her as she glided away. (No "dancing school" steps.) Several days later some bright colored crepe paper was on the table, and she said, "I would like some pretty colors to wave when we dance." Next day they pinned the papers on, but soon abandoned them in order to wave them to the rhythm of the music as they danced. Another day Marilyn divided the children into groups in the corners of the room. They were directed to dance to the center of the room as she nodded to each in turn.

Mary played the toy piano, accenting  then  When questioned by her teacher, she called it a song, "Snow Ball Man," and sang it over and over.

Bruce's experiment with the xylophone:

Ran mallet up and down it.
Tapped it.



One way of getting a feel for rhythm.

Ran mallet up and down very rapidly.
Struck three times on each key the entire
length of the xylophone
Ran length of xylophone, striking one note
at a time.

Teacher stepped up quietly behind Bruce after he had been experimenting for about ten minutes, and placed a metallic xylophone beside the wooden one. He paid no attention to it for a while, but finally tried the metallic one and then struck them alternately.

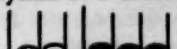
Roger took the cymbals, Jimmy a drum, and Francis a drum. They began to parade. I held up the silk flag; Francis asked for it, and walked around the room waving it. The rest followed, playing on the instruments. Several other children got instruments from the closet and joined in the parade.

Florence, June, and Evelyn danced and sang with tambourines in the yard. In the room, they showed what they had done.

Billy was playing on the piano. When asked what kind of music he played, he said, "Noisy and sweet." Rosetta described her playing as, "noisy," "singing," and "sweet" music (low, middle, and high keys).

Joseph, aged five, came over to me one day

and said, "I can play a piece on the piano. Do you want to hear me?" I assured him that I did, and then I asked, "Who taught you how to play?" He said, "Myself." Then he went over to the piano, and after finding the seat rather low, raised it, sat down, and began to play. The piece that he played had the rhythm of a drum

when it is played in a march. 

He played this with both hands. The other children listened quietly, and, of course, each one clamored eagerly for a turn to play the piano. After that we had frequent concerts in which the children who wished might play the piano.

Burton said, "I can play my lesson on the piano." He played the first five notes of the scale and then played them backwards. He composed and sang this song as he played the scale up and down:

"A birdie is coming up.
He flew into his nest,
In the night time fast asleep.
Then he heard a noise.
He woke up and tries to sleep,
And he saw sleep in his eyes."

The children then sang Mother Goose rhymes while he played the same notes.

"Skip, skip, to barber shop," Martina says. "You can skip all the way over there (pointing to corner of room), and back again." All try skipping in groups later in yard, sometimes two and two together.

"To market, to market." Child took long steps, then jiggled to "jiggity jog."

Five little girls before school were sitting around a table. They chanted, "Ba-ba black sheep," raised their hands, letting them come down flat on the table in time with the chanting. Later they changed the chant to, "When the rooster talks to you, he says, 'cock-a-doodle doo.'"

"When the cow talks to you, he says 'moo-moo-moo.'"

"When the sheep talks to you, he says 'ba-ba-ba.'"

"When the lamb talks to you, he says 'ma-ma-ma.'"

(Their voices rose to a high pitch with "ma-ma-ma.")

Their chanting was changed to the following to be consciously funny:

"When the rooster talks to you, he says 'ba-ba-ba.'"

"When the cow talks to you, he says 'cock-a-doodle doo.'" etc. They changed it different ways at different times.

Margaret usually chants some little phrase or rhyme while she is working. The other day she kept repeating, "Leaves are falling, leaves are falling."

Herbert saw a picture of a kangaroo and began, "Kangaroo—kangarshoo" (repeated several times). Outside, later, he repeated some more, as "Number three—Number yee. Number six—Number fix, Number nine—frying pan," then laughed.

After hearing the "Story of Henny-Penny"—"Once there was a little worm and his name was Wormy Squirmy. Once he was out and it was a rainy day and there was a little bird and his name was Birdie-Wirdie, and he wanted to eat the Wormy up, and one day he stood on top of his little hole and Wormy Squirmy came up and he broke the birdie's leg. Then Goosy Woosy came and stood on top of the hole, and Wormy Squirmy came up and broke his leg. And then Wormy Squirmy went out. Then Allie Ballie came and wanted to eat him up, and then elephant came along and killed Allie Ballie because elephant was a friend of

Wormy Squirmy. And so Smoky Woky came along and wanted to eat Wormy Squirmy up, and then elephant killed Smoky Woky, and that's the end of the story!"

Response to story, "Now Open the Box"—The four-year-old children were playing in the yard. A few made a small ring, then pulled out saying, "And he grew, and he grew, and he grew," until ring became large and hands broke apart. More children joined hands, got very close together, then spread apart again, saying the same words. As the ring broke apart there was a great deal of laughter. They played this many times.

Peggy came up to me and in a playful way said, "What would you do if I sat on your chair?" Catching her mood, I replied, "I'd flap my wings and fly through the air." She was delighted, laughed, and at once began to ask me question after question, always beginning, "What would you do if—?" Then she said, "Now you ask me." I asked her the same type of question. Her answers were very quick; she never failed to find a rhyming word, but the meter was not always correct.

"What would you do if I climbed up that tree?"

"I'd say, 'walk on your knee.'"

"What would you do if I danced on the rug?"

"I'd hop and hop and hop like a black bug."

One little child's name in kindergarten was Diana. Another child at the lunch table said repeatedly, "Diana—Banana, Diana—Banana," which created much mirth. The children tried to rhyme other children's names with words or nonsense syllables, such as "Billy—pilly," "Eddie—leddie," "Rosie—posie," and became quite silly about it.

Fifteen four-year-old children sat in a row on a window seat at play time, took hold of hands, and bounced themselves along the bench in a decided rhythm, chanting in a singsong "wha, wha, wha, wha," getting louder and faster as the play went along, which it did for quite a while. After they had bounced along, they would keep hold of hands, stand up, and start at the other end of the bench.

Rose and several girls, holding hands, came skipping gaily down the yard singing loudly, "Join in, join in, anybody wants to play." Carmela and some others were talking with the teacher. They caught the spirit of the game. When Rose and the others skipped by us next time, Carmela joined them, and the next time

they came along, Alice joined them; others joined them, but only at stated intervals. No one ran after them or interrupted the rhythm of the game. They waited eagerly until the group approached and then swung in, in the proper rhythm.

They continued joining until there were ten in the line. They skipped the full length of the yard, turned and skipped back to the other end singing loudly, thoroughly enjoying the rhythm of it. When the line spread so wide that they bumped into the large tree, they laughed and broke up the game temporarily and skipped individually all over the yard. They made their line again, but dispersed when they encountered poles and apparatus at the other end of the yard. Then they formed a ring and played "Ring-around-a-rosy" several times, dispersed, and took ropes, balls, etc.

(This took place November 16 and in January we found the game still springing up. One day a small child ran eagerly to me and asked, "Are they playing 'Join in,' Miss H.?")

One windy day in the yard the teacher brought out some bright scarfs and gave them to a number of children. A few stood still and watched the scarfs blow in the wind. Some ran fast and let the scarfs trail out behind in the wind, and some waved the scarfs from side to side.

Stanley and Earl had just finished making Indian hats and sat on the floor wearing them proudly. Bobby said, "Indians dance around a fire, don't they?" Stanley and Earl danced around a fire (chair), making a noise like a war whoop.

At the Halloween party, Dick came in dressed as a wolf. He would try to scare the children,

but they danced up to him and sang the popular ditty, "Who's afraid of the big, bad wolf." One little girl, Doris, had a lovely little pattern in the way she danced up to him and back again.

The children suggested playing Santa Claus' reindeer. One got a long rope and eight or ten children galloped around singing "Jingle Bells."

The children carried the Christmas tree through the streets, singing, "Here comes the Christmas tree, Christmas tree, Christmas." They set it up in the center of the room. Without taking off hats or coats, they caught hold of each other's hands and danced around the tree, singing "Ring around the Christmas tree; One, two, three-ee-ee." At the word "three" they dropped on the floor. In a twinkling they were up dancing again.

It was the week before Christmas and the children and I were just finishing decorating the Christmas tree. Little Albert was so impressed with the beauty of the tree, with all its pretty decorations, that he spontaneously jumped around the tree, clapping his hands together, singing,

"See, see, see
The pretty Christmas tree
Right near you."

Many of the children joined Albert in clapping and singing around the tree.

When the study of spontaneous rhythmic expression was completed, the many situations which called forth this type of response, and the great variety in the kinds of expression gave a new picture of the element of rhythm in the life of the young child.

(To be continued next month)



"From the earliest beginnings in the life of the folk of many countries, music has justified itself as a vital factor in daily living. Today as we rediscover the possibilities of dancing and singing, we are finding therein sources of pure enjoyment, means of enriching experience, and unifying factors in social living."—HELEN CHRISTIANSON, from *Music and the Young Child*, Association for Childhood Education.

Young Explorers Make Discoveries

CLARA SKILES

MONDAY morning, after a short vacation period, the children drew up their chairs for a class meeting. Alfred had called the meeting to order when Fred arose and said, "My father and I went to Atlantic City on the Blue Comet. I have some pictures of it. After I tell you about the trip and show the pictures, I'll put them on the bulletin board."

Alice took the floor as soon as Fred answered all the questions about his ride on the fastest train that passes through the town.

"I went to my grandmother's last Sunday. We went on a new streamlined bus all the way to Philadelphia. I have some pictures of the busses and some of the terminals."

After a complete report of her trip, Alice assured the class that she would put her pictures on the bulletin board, too.

Peter asked for a turn to speak. Apologetically he began, "I haven't any pictures to show, but I have something very interesting to tell you. Saturday, Mother and Dad took Betty and me to the Newark Airport. You know it is one of the biggest airports in the world."

Peter went on telling about the new building with waiting rooms full of people who were going on long trips in airplanes; about the large glass-walled radio room where machines were going click, click and bells were ringing and buzzing and where loud speakers were saying, "Calling Newark; calling Newark." He told about the hangars, the huge gasoline stations with tanks out on the ground, the wind socks, and the landing and taking off of monoplanes, biplanes and amphibians.

After the long report which had been interrupted by many pertinent questions, John

Mrs. Skiles, Instructor in Elementary Education, New York University, gives us a picture of the bustling activity of a group of children who became interested in a visit to an airport. In this group one discovery led to dozens more.

turned to Miss Johnson and said, "This makes me want to go to that airport. If I can't get Dad to take me, will you take some of us on Saturday, Miss Johnson?"

At this suggestion the boys and girls immediately joined in, "Oh will you? Oh, may we go? May we?"

The period ended with the formulation of some general plans for a possible day's visit to the Newark Airport. A letter to the director of visits was the first important job. Would he permit thirty children to come at one time and to spend the whole day? Could a guide devote so much time to one group of visitors?

PREPARATION FOR THE TRIP

The letter writing was a serious group undertaking. The wording and structure of each sentence was discussed, evaluated and criticised. The accepted statements were carefully and concisely selected. Every sentence had a distinct message, request or question from these eager boys and girls. When the letter was completely written on the board by Roger, who had taken the dictation as the class composed, it was scrutinized and read as a whole. There was some revision, some correction of spelling, some changing of capital letters and punctuation marks. When the final form was ready, a committee was selected to write the letter with ink or on the typewriter on regulation business paper. The best one would be mailed,

another would be placed in the yearbook, and the other one would be posted for class news and plans.

After a few days of anxious waiting, a letter from Newark came to Sarah. Mr. Snowden's reply contained the class permit, the suggested date, the time for arrival, and the best route for travel to the airport.

Letters to the parents was the next problem at hand. Every child copied the cooperatively written note which asked for permission to go to the Newark Airport. Another business letter was written to make arrangements for the school bus. A few children wrote letters to their mothers and friends inviting them to go on the trip and to take some of the children in their private cars.

If the class was to stay all day, where should they get their luncheon? Should they eat at the restaurant near the waiting room in the new building at the airport, or should they take a picnic luncheon? The discussion came up at two successive meetings. It was a real problem because some children didn't have enough money for the trip and for a regular meal; others did and were anxious to eat at the restaurant. The final plan pleased everyone. Each person could take part of his luncheon and buy part of it. The waiters would reserve several tables for the class and serve soup, milk and dessert to those who wanted them. The menus and sandwiches were discussed. A list of the best suggestions was put on the board by Mary, the class secretary, so the children could copy it and take it home.

A good general store of information on air travel seemed to be common property of this class. Preparation for the trip moved rapidly. A well balanced momentum carried the accumulating questions, plans and discussions from day to day. Booklets and folders from airlines were brought to the class library. Flying schedules and charts were brought from the daily newspapers. The flying weather reports were collected and posted daily. Maps of air routes in the

United States and North and South America were mounted and hung. Advertisements of air companies gave rates, costs, time records, and interesting pictures of pilots, hostesses and inside views of large transport planes.

Information and factual data grew. So did questions and controversial matters. There was a wholesome uncertainty, an eager anticipation of new discoveries and learnings throughout the class. The chart of "Things We Want to Know" increased in size, steadily. The section in the classroom library called "New Books for Our Work" was growing. The school library sent books which the class wanted. The city library sent a good collection. Each girl and boy who owned books on airplanes brought his to the class. The teacher made a list of some new books which she thought would be interesting. This list, "Books We Need," was posted in the hallway on the bulletin board and was sent to the principal. The classroom was a veritable laboratory and workshop of airplanes and air travel. Every child was actively thinking, organizing, and questioning. They were reading books, looking at pictures, examining models, listening to stories, relating and sharing facts, and experimenting with materials.

When the day came for the trip to the airport, the class was absorbed with motives, plans, and anticipations. This trip was a major experience in the study of air travel. It was their introduction to first-hand observation and contact with life-sized, world-recognized air travel. It was an acquaintance with the every day functioning of a local business, and a big international industry.

The vicarious preview and study in the classroom served as a genuine background for understanding the guide's explanations, and for many of the complex goings-on at the airport. The hows and whys of the signals, signs, and maneuvers were answered in several ways in the day's experiences. The children's questions and reactions indicated a store of information, a consciousness of

YOUNG EXPLORERS MA



In the park

Ethical Culture Schools, New York City



In the garden

Mar



At the truck and wagon vegetable market

Marshall Field School, Chicago



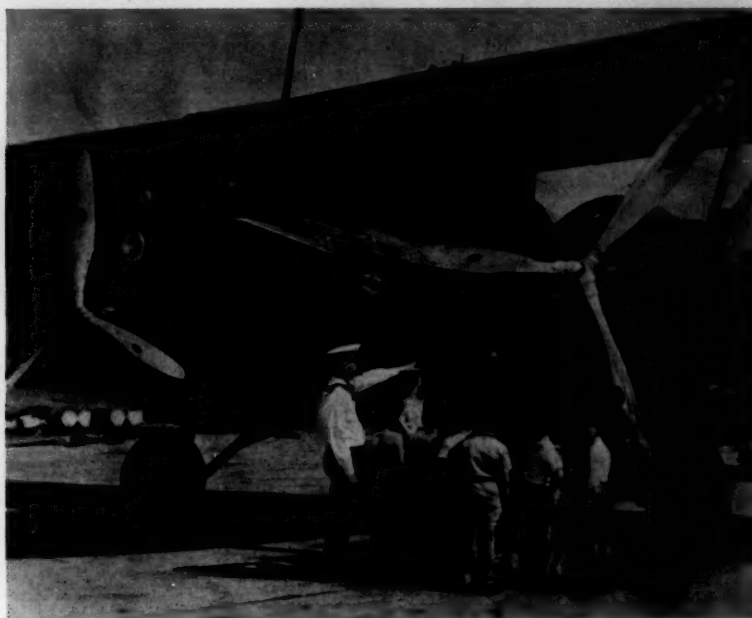
At the settlement house

M

RS MAKE DISCOVERIES



Marshall Field School, Chicago



At the airport

Marshall Field School, Chicago



Marshall Field School, Chicago



At the museum

Marshall Field School, Chicago

fundamental relationships, of sound thinking, and some logical reasoning. Facts which had been glaring surprises seemed to take on meaning, relation and functioning purposes. The day was full of actual contacts with scientific adventures.

ACTIVITIES WHICH FOLLOWED

The following day the discussions were filled with new vocabulary, technical phraseology and a splendid tone of certainty. Descriptions, comparisons and valuable facts were used with assurance and confidence. The work of the week took on many forms. Plans were numerous and daring. Group activities included: a picture book of the airport, a frieze of all kinds of airplanes, a large pictorial map with all the major air routes of the United States, the building of a play-size monoplane, and a large papier mâché map on the floor so that small model mail planes and transport planes could be suspended above it in realistic fashion and in authentic positions.

Plans were easy to make; the execution of them was more difficult, and literally filled with problems small and large. Drawings were questioned; captions were challenged. Controversies interrupted the organization and sequential arrangement of pictures and stories. The photographs were consulted; maps, guide books, atlases, library books and mental recall were used, but there were still some unanswered questions, some problematic situations, and many needed facts.

A new list of questions evolved. How and where could they find the answers? The first efforts were made by committee work. Members of the groups selected questions from the list. Some children went to the public library, some talked with Mother and Dad about their problems, some went to friends' homes for help. Reports of the findings were varied and interesting. Some were written and read, some were posted, some were given orally; others were illustrated graphically and supplemented with quotations and

figures from authentic sources. One report was made by an air pilot who came to the classroom at the invitation of one of the committees. He answered many questions and told some interesting true stories about his experiences. He suggested a new list of places to visit, of places to write for information, and of companies to ask for pictures and maps.

The big airport was only thirty miles from the school. One of the cross continent air routes was directly over the town. A large beacon light was a few miles from the school. A gasoline refining plant was in an adjoining community. A weather station was very near. In the outskirts of the town was a small airport where planes landed sometimes, where one locally owned plane was kept in a hangar, and where an airplane mechanic kept tools, equipment, and gasoline. The postmaster sent out airmail letters every day. He had the stamps, the schedules, and general information of airmail service at the postoffice.

Each report and trip helped to settle problems and to answer questions, but at the same time led to significant new phases of the study. Additional fields of work involved dirigibles, autogiros, balloons, materials used in aircraft, various grades, kinds and processes of making gasoline, electricity and its part in air travel, winds, clouds, and weather.

Day after day, week after week the work went on. The classroom was a very busy laboratory. The bulletin boards were full. The library was almost twice as large as it had been. Boxes, barrels, beaver board, electric wire, bulbs and batteries, paper, paint, and cloth were stored in various places. The class museum had a good collection of models, trophies and air souvenirs. Reading, measuring, writing, planning, building, and creating filled every available period of the day. Conversation, criticism, dramatic expression ran through practically all of the activities. Withal, real things were being achieved. Goals were being reached. The



Photograph by Ethel Engle

Somerville, New Jersey, Public School

A barrel, banana crate, beaver board, and two scooter wheels make a very satisfactory airplane.

various undertakings were taking concrete form. The group and class enterprises were materializing in satisfactory results. The children and the teacher were making discoveries and establishing new subject matter and social relationships. They had gained an understanding of some of the important activities and industries of the community. The classroom was literally taking the form of a miniature world with air-minded inhabitants. The children were living dynamically in an ever-expanding environment: What fun it was going to be to share all the discoveries and creations with their friends and parents!

OTHER OUTCOMES

The teacher and cooperating school authorities recognized new possibilities in excursions. They, too, had made new discoveries.

They met people in the community who could make worthwhile contributions to the school programs. The teachers and parents had established new relationships which led to an extensive survey of places and centers of interest in the county. A genuine interest in local industries, art, history and geography was created. An increasing amount of time was spent in conscious observation and investigation. Real satisfaction was found in re-discovering the local light plant, the water system, the various city stores, the parks, the telegraph and telephone offices and shops, the farms, dairies and other industries. An organized list of the most interesting features of the community was made and distributed. The local world was truly a laboratory for recreational, informational, and cultural opportunities.

(Continued on page 379)

Social Backgrounds in Children's Literature

ELOISE RAMSEY

IN A classroom furnished with small chairs and tables painted in a variety of colors and walls covered with murals and group stories made by the children, a teacher sat in the center of a group of eager-faced boys and girls. On a little table were arranged the following books: *Picture Tales from the Russian*, by Valery Carrick, *English Fairy Tales*, collected by Joseph Jacobs, and *East o' the Sun and West o' the Moon*, compiled by Gudrun Thorne-Thomsen.

The teacher began talking to the children:¹ "Long, long ago fathers, and mothers, grandfathers, grandmothers, and children sat around the fire at night. Of course, you know, in those days there were large open fires to keep houses warm. The light from the fire shone on the faces, young and old, all turned towards the grandmother as she told the family a story. It was a story told many times before, yet every one listened as though he were hearing it for the first time. Night after night through the winter they gathered around the fire and listened to tales told usually by grandmothers and grandfathers. They called the stories they heard 'folk tales,' because they were told by *the folk*—the people themselves—and handed down from the old to the young by 'word-of-mouth.' Sometimes as a tale was retold, some one added parts to it. These folk tales have lived a long time and we still listen to them. They grow with us; they are a part of us

Children are helped to feel more at home in the world through literature which gives them a sense of belonging, an appreciation of the work and aspirations of men, and sympathetic understanding of racial cultures. Literature helps build social concepts. Miss Ramsey is Assistant Professor of English, Wayne University, Detroit.

that has come before, and they are a part of what will follow after us."

At this point a boy interrupted excitedly with this question: "Didn't they have any books in those days?"

Now, the teacher had just the opening she wished. She continued: "There were no books in the days when the folk told tales around the fire at night. But people remembered them and told them again and again. Later on there were men who loved these old stories so much that they collected them and arranged them in books to help us remember them. These men are called collectors of folk tales."

The teacher picked up a book from the table beside her with the remark: "This is the first collection of folk tales we are going to use. The collector's name is Valery Carrick and the title of his collection is *Picture Tales from the Russian*." The teacher invited the children to repeat the name of the collector and the title of the collection, which they did enthusiastically. Then followed the telling of "The Bun" to which the children listened breathlessly. *The story was told, not read, in the exact words of the text.*

The children immediately appropriated "The Bun." They played it spontaneously with lively appreciation of its color and pattern as shown by an effortless keeping to the

¹ "A Unit of Work Based Upon Folk Tales." By Ellen Gottesman. Detroit Public Schools, Department of Language Education. File E607-1, 1935.

This account of an actual experience with folk literature is based upon first-hand records of Miss Gottesman's unit of work and is presented in detail because it illustrates all that is fundamental to an understanding of what literature may offer children in the way of appreciation for the background of the social studies.

exact words of the text. However, they never played the story again, although they asked to have it retold many times. The teacher wisely never invited them to play it again, for she understood that the first and only playing of the story was a high moment in the experience of the group which had come and passed.

The telling of "The Little House" from the same collection followed "The Bun." Before "The Little House" was told, the teacher asked the children to tell how folk tales came to be made. Their explanation set forth lucidly all that is essential to know about the oral tradition in literature. The quality of their interest in the making of folk literature was expressed in comments such as: "My mother sings 'A Song of Sixpence.'" "I heard it from my mother." Day by day there was ample evidence that they were exploring their own backgrounds for survivals of folk traditions, an interest which developed from the curiosity aroused by the teacher's explanation of the term, "folkways."

Following one of the many repetitions of "The Little House," a child commented, "That's funny," which provided a lead for the introduction of a folk tale from another collection. The story chosen was the rollicking "How Jack Went to Seek His Fortune" from *English Fairy Tales*, collected and edited by Joseph Jacobs. Before telling this story the teacher widened social vistas for the children by explaining that the story had come to us from England where Joseph Jacobs, an English collector of folk tales, had found it. Thus the idea of how folk tales represent the culture of all countries and all peoples entered into the experiences of the children. Interest encouraged the development of taste. From the old Norse tales in *East o' the Sun and West o' the Moon*, compiled and edited by Gudrun Thorne-Thomson, they heard the following stories: "The Three Billy Goats Gruff," "The Lad Who

Went to the North Wind," and "The Sheep and Pig Who Set Up Housekeeping."

EARLY EXPERIENCES WITH LITERATURE

In the primary grades it is essential that children should have a full and varied experience with familiar nursery rhymes and folk tales, the fun and gayety of which a skilful, well-informed teacher may enhance with social interpretation rich in meanings. At the same time children are enjoying traditional literature, they are discovering the best modern picture books and realistic stories of childhood. Their experience with literature at this stage is definitely aesthetic and should be kept so, for through the associations thus built up, children gather a wealth of imagery through which they may interpret later the social backgrounds of many types of books.

During these years in school through study of community life, children are discovering largely at first-hand the sources from which they derive food, shelter, and clothing and are investigating the services of the post-office, the fire and police departments, and of modern transportation. For the most part, the reading materials based upon social studies for young children are factual and pictorial, and should be used accordingly. Interesting and valuable as they are in themselves, they contribute little or nothing to an appreciation of literature, and should never be substituted for the folk rhymes and tales and the modern books belonging to the children's literary tradition.

What children gather from a purely aesthetic experience with literature serves them admirably when they explore the purely factual. Thus the children who had discovered the oral traditions through "The Bun" came upon *The Farmer and the Dell*, by Berta and Elmer Hader, an excellent example of an informative picture book. Since they were interested in farm implements and machinery, they began speculating as to what

working equipment the people in "The Bun" may have had and why "gaffer" was at home and not at work. It should be borne in mind that several weeks had elapsed between the two experiences.

Again the tremendous interest of children in food brings unexpected returns in the way of literary appreciation. The use of detail, which is so distinctly a literary quality, is something which children come to recognize with fine discrimination through familiar experience with literature rich in associations. Thus the good things to eat mentioned in folk tales are remembered when children join the tea-party in *The Poppy Seed Cakes*, by Margery Clark, or when they chortle over the adventures of the cheese in *To Market! To Market!*, by Emma L. Brock, or observe the old, old man eating "more junket and more junket" in *Junket Is Nice*, by Dorothy Kunhardt. *The Funny Thing*, by Wanda Ga'g, calls forth much speculation concerning "jum-jells." Such comments are always spontaneous, and even the most adroitly worded question a teacher may contrive never draws them forth. They arise in the security of a classroom which offers a child-like environment for gathering a store of literary experiences that may help a child in unexpected ways to appreciate better the world about him.

LITERATURE AND THE SOCIAL STUDIES

In these days of building integrated programs in elementary schools there is danger of sacrificing the literary experience with books for the sake of gathering information from factual sources which is useful and necessary in developing units-of-work in social science. Throughout the elementary school the program should provide time every day for children to enjoy literature as a purely aesthetic experience, to hear poetry and stories which satisfy the imagination, and bit by bit to discover the delight of reading on one's own. The power of children to appreciate emotionally literature far be-

yond their reading abilities points the way to the necessity of selecting literature which is varied in type and distinctive in form. During these years children should come to know the folk rhymes and tales which lay the foundation for appreciation of literature, the poetry which belongs to the literary traditions of childhood, the fine picture-books, and the modern stories of their familiar world. Now is the time to help children build associations which will give them power to appreciate the magic of words and the significance of imagery. The literature program should be planned so that it offers to the children a definite pattern of continuity in their literary experience from day to day and throughout the year.

The literature presented to children during the first and second years in school will serve them admirably as social background for the information concerning the world about them which enters into the content of the social studies a year or two later. They make the associations themselves, provided the first experiences with literature have come to them through artistic presentation, with time for living intimately with their own reactions. The resultant satisfaction which is theirs is not built upon searches for verse about post-offices, firemen, and apartment houses and with attention riveted upon stories about milk, grocery stores, and transportation.

If no genuinely literary material is available about post-offices, fire-houses, traffic regulations, or airplanes it is not a matter for great concern. Here first-hand experience is much more meaningful to children than reading about these services and utilities. Relating their own personal discoveries, and sometimes recording them, probably has greater value than too much effort expended upon explanatory reading material. The many informational books in these fields offer an opportunity to help children learn how to use reference material with pleasure and efficiency. Care in showing children how

to use these books will help to correct the tendency to read them merely by looking at their illustrations.

Now and then there is an informational book done with sufficient imagination to suggest an interesting activity. William Siegel's *Around the World in a Mail-bag* has proved to be such a book. The delightful *Clever Bill* by William Nicholson has a real literary quality which has helped children to realize that a letter is a means for personal communication. In the recent *Up in the Air*, Marjorie Flack, one of the most successful writers for young children, has struck a new note in combining authentic history about aviation with a pattern strongly reminiscent of folk tale style and imagery. As yet such books are too rare. They are not the outcome of mechanical methods in writing for children, nor do they derive from uninspired cobbling of reading materials from equally uninspired word lists.

INTERNATIONALISM IN CHILDREN'S BOOKS

One of the great values of modern children's books is their broadly international spirit. Curiously enough, this is a quality which has always characterized the best books for children, but it is only in recent years that we have discovered how great a force we have for better understanding among peoples in the children's books of the world. The books speak for themselves and it is enough that children be provided with these books. Growing up with them helps to make for that appreciation of human interests and cultural backgrounds which distinguishes the truly international spirit from the merely tolerant attitude. Thus the picture books made for the children of a particular country may serve unconsciously as social documents in the building of a better and kindlier social order.

A long familiar experience with the picture books of Randolph Caldecott and Leslie Brooke is to know the English tradition of

fair play and humor. The beauty of the English countryside becomes a reality in *The Pirate Twins* by William Nicholson and *The Shire Colt* by Jan and Zhenya Gay. Later on when children read *Alice in Wonderland*, *At the Back of the North Wind*, *Peter Pan in Kensington Gardens*, *The Jungle Books*, and *The Bastable Children*, to cite a few striking examples, they are absorbing the literary heritage of every English child along with the sheer delight of reading imaginative literature. Elsa Beskow's many picture books and *Ola* by Edgar and Ingri d'Aulaire make Scandinavia real to children at the same time they are experiencing the beauty of design and vividness of childhood experience recorded in these books. From looking at La Fontaine's *Fables*, illustrated by Boutet de Monvel, Anatole France's *Our Children*, and *The Travels of Babar*, by Jean de Brunhoff, children may come to feel the spirit of French life. Italy has given us one immortal children's book, *The Adventures of Pinocchio*, by Carlo Lorenzini, a story which is national in the finest sense. The Spanish way of seeing the world finds expression in a colorful Puerto Rican tale, *Perez and Martina*, by Pura Belpré. The primitive life of the South Sea Island children has found a lively interpretation in *One Day with Marie*, by Armstrong Sperry. For children in other countries and for children new to our own land our traditions live in such indubitably American books as *Down, Down the Mountain*, by Ellis Credle, *Mitty and Mr. Syrup*, by Ruth and Richard Holberg, and *Humphrey*, by Marjorie Flack.

Children discover the relation of social backgrounds to literature through books which make them feel at home in the world, give them a sense of oneness with the soil and folk traditions, awaken appreciation of the work and aspirations of men, and encourage sympathetic understanding of racial cultures.

An Hour with Mary Ellis— Nursery School Teacher

DOROTHY W. BARUCH

MARY ELLIS, sitting on one of the low nursery school chairs, fresh in a smock of flowered print, was, as she often expressed it, "busy with both eyes," one eye on the pad on which she was writing, the other eye watchful of what was going on among the children around her, watchful for occurrences that would call her from present observing to enter more actively into what the children were doing.

Beside her, three-year-old Thelma was painting at the easel in roundish blobs of red. Thelma was talking, too, softly and rather rhythmically to herself. It was to this talking that Mary Ellis was listening. It was this talking that Mary Ellis was writing down. "I'm painting a turtle," Thelma was saying, "here's his leg, and 'nother leg, and 'nother leg. Here's his tail. . . ." All the details went in directly over the reddest part of the blob, so that only the roundish form was discernible, the legs and tail lost in the moist redness.

Mary Ellis recalled the shrieks and tears which had come from Thelma for the past six days at sight of the tortoise, now chained in the far end of the yard, peacefully showing his thick pink tongue as he bit deliberately at a lettuce leaf. Thelma had been literally petrified, stiff with fright, each one of the past days whenever her path had necessitated her going at all near the tortoise. She would have nothing to do with him. Yet here she was becoming acquainted by projecting his round body, legs, tail, and all onto her paper; projecting, too, her fear out of herself into the world, for she was talking about it now. "Big tortoise, naughty tortoise, fraidy tortoise; he's fraidy; evyone fraidy"

Mrs. Baruch, Director of the Nursery School and Assistant Professor of Education, Whittier College, Pasadena, gives us an intimate view of one nursery school teacher's guidance techniques. Would Mrs. Murphy, whose article on emotional development and guidance was published in last month's issue, approve Mary Ellis' techniques?

. . . pause, vigorous strokes, jabs of the brush at the tortoise, a dip of the brush into blue paint, and wide blue strokes viciously annihilating every last inch of the tortoise. Thelma had accomplished complete destruction of her enemy. She could feel, perhaps, more friendly toward him now. Yes, for she went on to announce to the wind and the trees, to everyone, and to no one at all, "I'm not afraid of that ol' tortoise."

"We'll see what we shall see," thought Mary Ellis. Fifteen minutes later she saw. The only way to the house for orange juice was past the tortoise. Thelma went past without tears, skirting as widely as she could, but for the first time, without tears.

Again the pad came from Mary Ellis' pocket. She must write it down so that she could keep track of progress and report accurately to Thelma's mother.

Shrieks behind her from the playhouse. Quietly she walked across the intervening ground. Jean and Diana were facing each other angrily. Diana stamped, "No, no, no, I tell you. . . ." Mary Ellis waited; she wanted to see what this was about. She wanted also to see if the children could work out their problem without her help. If not, then it would be time enough to enter in. "I tell you, no," again from Diana. "No, you can't be the mother; I'm the mother in this house here."

"No," from Jean. "I'm the mother. I'm the mother, I tell you."

Diana waxed more diplomatic, still angry, however. "You can be the baby."

"No, I'm the mother."

Diana became suddenly quieter. An inspiration. "You be the daddy."

"I don't wanna be the daddy. I'm the mother."

"Well," thoughtfully and very slowly from Diana, "I'll tell you. . . ." She looked around the house, pointed to chairs tumbled over, a table littered with pebbles and flower petals, to blocks in a jumble on the floor, "I'll tell you, there's such a mess in this place, I guess we need two mammas." And the affair was settled in peace.

Mary Ellis' eyes twinkled, then caught sight of another fight, this one in embryo only. Swiftly she moved to its center. Royer had the car with pedals that looked like airplanes. Paul wanted it. Paul was shoving; Royer was about to get off, to give up without protest to Paul's aggression.

Mary Ellis thought quickly. She knew Royer's background. She knew he had been a very delicate baby, that he had been with adults only until a month ago when he had come into nursery school. She knew that because of his illnesses he had needed much protection and attention. She had seen him in nursery school go to adults at once for protection and shelter. She knew how he depended so entirely on them to fight his battles. She knew, too, that this thin little delicate boy just could not stand up to the aggressions of such husky pugnacious youngsters as Paul. Yet she did not want him to feel that adults were so ever essential. If she said, "Paul, it's Royer's turn now on the car," or, "You needn't let Paul have the car, Royer. You just sit tight; it's your turn, you know," she would be perpetuating Royer's dependence on adults. Instead, she appealed quietly to Kenneth who was near. Softly, with only Kenneth hearing, "Kenneth, see, Paul's trying to push Royer off. Suppose you

go help Royer keep his turn. Don't let Paul take it."

Kenneth beamed. His sturdy legs carried him to a firm stand next to Royer. "Hey," he addressed Paul, "you leave him alone or I'll sock you."

Maybe a bit ferocious, thought Mary Ellis, but anyway. . . . Her glance rested on Jevsey. Jevsey had been here just three weeks. "He still sits," Mary Ellis sighed. Jevsey so far had done just that. He sat perpetually; just sat, staring out into space. His only words had been to protest mildly but repeatedly at whatever was happening, "My mother doesn't want me to do it."

His mother had brought him up in his three and a half years of life as "perfectly" as she knew how. So she had told Mary Ellis. He had been trained early not to wet; he had been trained always to say please and thank you; he had been trained never to touch things in the living room, never to touch things anywhere, in fact, without permission. Poor little mother of Jevsey, thought Mary Ellis. She was so fluttery, so insecure, so unsure of herself socially—thrown from life in a country village into a life where she must entertain and uphold certain functions necessary as the wife of a man whose business depended upon his social contacts. No wonder Jevsey's mother wanted Jevsey to have the politeness and faultlessness which she felt so lacking in herself. He would have to learn gradually. His mother, too, would be able to understand gradually that children needed to explore and investigate and touch and feel, even smell and taste, to become acquainted with the world about them.

But Jevsey needed much encouragement now. She held out a hand to him, smiled, "Hello, Jevsey. Want to walk with me?" He clutched her hand. Slowly they walked. "See, Jevsey, those buckets in the sand?" Jevsey nodded. "Those are for you, Jevsey, to play with. For all the children to play with." They walked. "See, Jevsey," and pa-

tiently balls and wagons, blocks and dishes, paints and clay were pointed out. "All for Jevsey to play with. . . . That dog, too, for Jevsey. . . ." Perhaps if he could cling to the woolly toy dog for a few minutes instead of to her hand. . . . He does, releasing her. Quietly she moves a small table near where Jevsey stands, dog in arm; a bowl for the dog to eat from is laid on the table; a brush to brush him with is put beside it. And with a final smile, "All for you to play with," she moves away. And Jevsey plays.

"Come on up," Patsy was calling down to George from the top of the jungle gym.

Mary Ellis could predict, before it came, George's reply of, "I can't."

He never could, or rather could, but thought he couldn't. He had an older sister at home, three years older, a marvellously capable, brilliant child. Naturally he could not compete. He did not want to. "I can't," his constant refrain, carried over from his four years at home into the nursery school.

Mary Ellis sat down beside him, an arm around his shoulders, "Why George," she wrinkled up her nose and grinned. He grinned back. "Is sister good at climbing?" she asked in a low confidential tone. "Awful good," George confided. "That doesn't matter," Mary Ellis reassured. She was glad he was facing it. "You can climb, too. It doesn't matter if you don't do it as well as sister. She is *lots* older and bigger, you know. She can climb better than you, just as you can climb better than Buster over there." She pointed over the fence to the enclosure where the two-year-olds were playing.

Funny, she thought, the way sisters and brothers, though nice to have, do at times make for complications. Millicent was another one whose life had become complicated recently by a sister. . . . There she goes, thumb in her mouth again. Queer the way this thumb-sucking and wetting had started within a week after her mother had brought the new baby sister home from the

hospital. But then Mary Ellis guessed it was no wonder. Millicent was seeing how a sucking, wetting baby was getting a large part of the attention she had gotten prior to its arrival. So why not suck and wet and be a baby again? She's so uncomfortable in her life now, thought Mary Ellis, so in need of good thick gobs of affection. I'll be talking with her mother day after tomorrow. In the meantime. . . . And Mary Ellis sat down beside the thumb-sucking Millicent. "Want to be my baby for a moment?" She opened her arms. Millicent slid in. Mary Ellis hugged her, cuddled her comfortably, and sang a soft lullaby. "There," she said with a practical return to activity. And Millicent ran off, once more reinstated as her more normal jolly self.

Another thumb-sucker over yonder. Not so easy, this one. Mary Ellis could tell what had happened. The thumb was a barometer. Mother and father separating one day, together the next. A few days of peace, then a fight. Timothy's thumb was an accurate index of fights. Friction and tensions at home, and in would go the thumb. Peaceful days at home, and out it would stay. Nothing to do but "sit tight" till the parents settled on parting definitely, thought Mary Ellis, for she surmised that they would eventually. "Want to help me feed the rabbits, Timothy," that might help for the moment.

Timothy carried the feed. Mary Ellis thought another child might help with the water. Loomis looked as if nothing in particular were on his mind. "Loomis, want to help?" He came. She realized, presently, his sullen look. He went through the motions, filled the bowl, set it down. Then went from the hen coop deliberately up to Helen and for no good reason gave her a shove, tumbling her over. She, however, picked herself up good naturedly and went on her way.

Mary Ellis' first intention was to speak at once to Loomis. Why had he pushed? But

she could guess why. His father was the youngest in a family possessing five sisters older than himself. He had been spoiled and loved, but none the less dominated. He was having a hard time now endeavoring not to dominate his children in turn, to feel a sense of power which had been deprived him earlier in his life. How stupid of me, thought Mary Ellis, to have asked Loomis to help with the chickens. I should have known that requests to him, or even suggestions cannot help but resemble the pressure he has been feeling, so that he obeys as he has had to obey, yet feels surly and resentful about it. His hitting Helen was to get even with me whom he dared not defy.

But there were Louis and Mollie. Invariably they would arrive at a fight when playing together. She had better stand near, as they were of the scalping variety. She did not want to separate them altogether, but rather to give them short chances to learn how to get along with each other. Just then her eye caught Madeline. Madeline was soaked. She would have to go in and change her clothes. Mary Ellis was about to say, as she would have said to most of the children, "You need to go in and change clothes," but she held herself back. If she did that, Madeline would start, then wander off evasively to something else. Better wait until she could leave Louis and Mollie and see that Madeline actually carried through her request. Madeline was being brought up between two fires, grandmother and mother. Grandmother would tell her one thing, mother would tell her just the opposite. The mother had not yet seen that she carried with her a dependence on her own mother which she resented within herself. She was forever, through giving opposite commands, asserting independence in a way she was not conscious of, putting Madeline in a position of never know-

ing what was what, and so, for comfort's sake, evading everything.

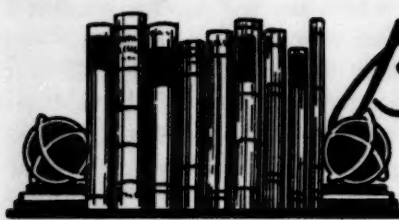
Finally that was settled. What next?

Look there! A large shovel in hand, Ronald was talking to three other children, "Let's dig a hole," he was saying, "a great big, big, big hole. You come on." The others, however, did not seem responsive.

Mary Ellis took it in. A thrill of triumph ran through her. Ronald was the frailest of twins; his brother usually ruled. She had been encouraging Ronald for months to feel independent and assertive. And here he was, for the first time to her knowledge, taking a rôle of leadership with other children. It must not go by without his feeling success to encourage further endeavor. Quietly she joined the group. She pointed to a particular spot of ground. "Here's a good place for Ronnie's big hole." The children caught on to the idea, originally Ronnie's, and they were off, with shovels and hands, burrowing into the earth.

And there was Linda, whining at Mary Ellis. It seemed she had piled some blocks into a wagon, little ones underneath, big ones on top, and the big ones kept toppling off. Linda, as usual, was whining for assistance. Everyone had waited on Linda. Her mother was just now starting a campaign to have maids and gardeners, chauffeur and cook, not to stretch hand and foot to the beck and call of Linda. "You can fix the blocks all by yourself," Mary Ellis assured her.

Some visitors had arrived. They sat a while and unobtrusively watched. As they were leaving, Mary Ellis overheard one remark, "Just look, the teachers for this age child don't have to do any teaching. The children are too young; the teachers just sit and watch half the time. An easy job. They have *nothing* to do, really!"



Book... REVIEWS

Editor, ALICE TEMPLE

Education in the Kindergarten. By Josephine C. Foster and Neith E. Headley. New York: American Book Company, 1936. Pp. xii + 368. \$2.00.

There is a tendency on the part of some individuals who write and talk on the nursery school to assume that it provides all the institutional education needed by children before they enter first grade; in other words, a tendency to regard nursery education as including the period two to six instead of two to four years. A book which deals specifically with kindergarten education, therefore, giving it its distinctive place between the nursery school proper and the first grade of the elementary school, is a welcome contribution at this time. It is worth noting in this connection that one of the authors of this book was co-author of an earlier volume entitled *Nursery School Procedure*.¹

Education in the Kindergarten opens with a characterization of the five-year-old child—his physical and motor development, control of language, information, imagination, interests, emotions, social development, etc. In Chapter II, "Schools for Five-Year-Olds in Different Lands," the descriptions are of necessity so brief as to have little value. One feels that the authors might better have omitted this material, and plunged at once into their introductory discussion of the modern American kindergarten as found in Chapter III.

The body of the book is devoted to a detailed presentation of every aspect of kindergarten procedure: all that has to do with child health, the provision for creative self-expression, equipment, characteristics of the successful teacher, how to conduct the first school day, and general progress through the year. Next, each of seven periods of the daily program is treated in a

chapter by itself in which the *what* and *how* of that particular period, be it the free play period, the work period, the music period, are fully elaborated. Final chapters deal in turn with language, social and natural science, the child who needs special attention, (an exceedingly helpful discussion) and reports and records. Thus this book is a veritable manual, full of useful information and, for the most part, sound advice for the guidance of the student in training and the young, inexperienced teacher.

In gathering material for their book the authors have very evidently drawn freely from the literature of the field as well as from their own experience and observation. Every chapter has its own bibliography. In certain of these, however, one misses important recent references as well as one or two earlier ones.

The book is well written and very readable. This reviewer wishes that the material in the chapters dealing with social and natural science, units of work, and the activities of the work period had been so organized as to show more clearly the intimate relation between these subjects and activities which is characteristic of the best of our modern kindergartens.

This book, with its emphasis upon continuity in early education and its valuable, practical material will readily find its place in teacher-training institutions.—A. T.

An Introduction to Education. By Emma Reinhardt and Frank A. Ben. Boston: The Christopher Publishing House, 1935. Pp. xxx + 475.

The reader is introduced immediately to the three fundamental topics upon which the discussion is based: (1) the pupils who form the center of our educational scheme; (2) the schools which constitute the special institution

¹ J. C. Foster and M. L. Mattson. New York: D. Appleton-Century Company, 1929.

organized by society for assisting in educating the young; and (3) the teacher, the special agent to whom society has delegated a large share of responsibility for assisting in directing the education of the youth.

The first unit deals with original nature and learning, characteristics of children at different levels of the school system, individual differences, the learning process, and the health of the school child. The discussion is presented in a clear and interesting fashion and contains a great deal of practical content based on the experiences of the authors in teaching an introductory course in education to freshmen in a teacher's college.

The second unit, after discussing education and the school in general, traces briefly the evolution of the American school system, showing the independent development of the three basic administrative units; namely, the elementary school, the secondary school, and the institutions of higher learning. Because these units developed independently of each other, there is a lack of coordination among them. In recent years four new units have been added for the purpose of giving unity to the system and for extending its services. These are the nursery school, the kindergarten, the junior high school, and the junior college.

Other topics treated in this section which offer help to the classroom teacher and supervisor are: aims and activities of the nursery school and kindergarten; changes in content of the curriculum of the elementary school; the child-centered curriculum, the basis for the new plan of organization; aims of the junior college; and expansion of the high school curriculum to meet the needs of a growing pupil population.

The qualifications for teachers discussed in the third unit are placed in three classes: personal, academic, and professional. The authors refer to the list of teacher traits compiled by Charters and Waples as one of the most comprehensive and useful lists to identify desirable traits. Classroom teachers will find here specific helps in the discussions of such topics as planning lessons, directing pupil activity during study, and testing pupil achievement.

The book provides an unusually well-organized body of subject matter for giving the

student an opportunity to gain a perspective in the field of education. It is a valuable addition to the literature of the field.—GRACE E. STORM.

Childcraft: Teacher Guide. Prepared by the publishers with the assistance of Dorothy E. Willy and Elsie A. Wygant. Chicago: W. F. Quarrie and Company, 1935. Pp. vii + 219. (Cannot be purchased separately.)

The series of volumes which constitute *Childcraft* was reviewed in the June, 1935, number of this journal. Now a teacher guide to the set has been published. The first three of its eight sections—about half of the book—are entitled respectively, "General Teaching Problems," "General Procedure in Developing Activity Units," and "Problems of the Activity Curriculum." Miss Dorothy E. Willy is primarily responsible for the preparation of these sections. Miss Willy has dealt with the various topics involved in question and answer form, each challenging question being followed by direct, practical discussion from about one-fourth of a page to a full page in length. Included in the discussion are pertinent references to material in *Childcraft* and elsewhere. Teachers will find all of this material very helpful and suggestive.

Another useful section of the guide, "Materials for Creative Activities," lists a great variety of waste materials with suggestions concerning ways in which children may use them to advantage. Doubtless many teachers will be glad to find, also, sections in which source materials are catalogued and one containing a directory of available activity units.

There is one section, however, about which one cannot be enthusiastic; namely, "Character and Citizenship Reading References." Here selections from the *Childcraft* anthology of stories and verse have been grouped according to certain character traits which they are supposed to exemplify. Thus the teacher may readily find one or more suitable selections to use when she wishes to impress the children with a certain trait. This is a dubious procedure at best and becomes absurd when one finds as here, for example, the story of "the three little kittens who lost their mittens" appearing under five separate categories—aggressiveness, anger, orderliness, quarrelsomeness and stubbornness.—A. T.

BOOKS FOR CHILDREN

Reviewed by May Hill Arbuthnot

The Golden Horseshoe. By Elizabeth Coatsworth. Illustrated by Robert Lawson. New York: The Macmillan Company, 1935. Pp. 153. \$2.00.

The Golden Horseshoe is the most exciting story Miss Coatsworth has written. It is laid in Colonial Virginia and concerns Tamar, the child of an Indian Princess, and one of the aristocratic English settlers, Colonel Antony of Stafford Hall.

When her father and half-brother start west with General Spottswood, Tamar runs away to her mother's people. Disguised as a boy traveling with the Indians, she plays an important part in an expedition and has some thrilling adventures. Later, when she is found out, she has won the admiration of her half-brother and the whole party. The Governor presents her with a golden horseshoe to commemorate her exploits.

Boys and girls from eight or nine years on will delight in this story.

Our U.S.A.: A Gay Geography. Text by Frank J. Taylor. Maps by Ruth Taylor. Boston: Little, Brown and Company, 1935. Pp. 113. \$3.50.

No child old enough to use any kind of a map could resist the appeal of this *Gay Geography*. The child's only problem will be to keep the book in his own bookcase out of the hands of appreciative adults.

Here are the various states in high colors, adorned with comic but very informative pictures. Grown-ups have been chuckling over such pictorial maps for sometime; yet obviously they belong to children. At last, the child has come into his own and in pouring over these amusing pages he is going to accumulate, quite painlessly, a great deal of accurate and unforgettable information. This is an ideal birthday present for any child of map age. It will help his school work, enliven a rainy day, cheer a convalescence and educate him with a smile.

Grindstone Farm. By Henry B. Lent. Illustrated by Wilfrid Bronson. New York: The Macmillan Company, 1935. Pp. 125. \$1.75.

Teachers of social studies will like this book that relates all the important facts about a mod-

ern farm. The narrative reads pleasantly and farm activities and farm animals are made both real and interesting. From the spring planting to the State Fair in the fall, with its judging of stock and other farm products, nothing is forgotten. The illustrations are informative and well done.

Farm Yard Puppies. Verse and Pictures by Cecil Aldin. New York: Oxford University Press, 1935. Unpaged.

Chappie and Chips are glorious mongrels, up to all sorts of inglorious mischief. More humorous and beguiling pictures of typical farm yard puppies could never be found! They let the ducklings out of their crate, leap on a sleeping porker, chase a hen, swing on the cows' tails and are repeatedly forced to beat the most ignominious retreats. The pictures are full of humor and action and are completely captivating.

The story is told in verse. Occasionally, the necessity of making a rhyme at all costs causes some awkwardness, but on the whole the doggerel moves along at a lively pace and is fun to read. Very young children will not understand all of it without explanation, but children from six years old on can understand and enjoy it easily.

Bobo Dee. By Lionell Reid. Illustrated by R. Denison. New York: Oxford University Press, 1935. Unpaged. \$1.25.

Bobo Dee is riotous nonsense. Bobo Dee is a small boy who imagines that he is Major Biffy-Crashe, the explorer, and all the household pets are various jungle beasts. When Bobo shouts, "Bang!" the pets scuttle away and all goes well. One day, however, a real lion lands in the lettuce. Bobo shouts "Bang!" and the lion dances. At each bang, the real lion does another trick until at last, his trainer recaptures him. When Bobo's mother praises her son for his bravery, Bobo admits that he was pretending the lion was a rabbit!

Of course, adults will chuckle knowingly over this bit of philosophy, but children will chuckle, too, being thoroughly familiar with all the possibilities of the "pretend game" both as a source of thrills and a haven of comfort. *Bobo Dee* is good fun for the four-to-seven-year-old and also for the adults who read it aloud.

Editor, ELLA RUTH BOYCE



Among... THE MAGAZINES

In *School Life* for March, Mary Dabney Davis, Specialist in Nursery-Kindergarten-Primary Education, U. S. Office of Education, discusses state legislation affecting children under six. Public opinion expressing the desires of parents or citizens is a deciding factor in determining whether or not a public school may provide classes for children below the age of six. But this opinion needs to be expressed in legal form to protect the educational interests of young children.

Although forty-two states have enacted some sort of legislation with reference to the establishment of kindergartens, it is so varied in kind and so uncertain in form, that it has been possible to curtail kindergarten opportunities very greatly during the depression. Dr. Davis gives illustrations which indicate some of the variations which exist among state laws, emphasizes some of the problems involved, and gives some information as to how extensively emergency nursery schools are functioning.

In conclusion she says, "The present increased interest in young children seems to be looking toward permanent programs for early childhood education. . . . In a few states committees are at work on desirable and feasible plans for the education of young children, and for legislative support of the plans. These committees are faced with two basic and immediate problems: First, to remove legal obstructions which prevent the distribution of state and local general funds for the benefit of children under six years of age, and second, to secure legislation which will give a reasonable number of parents or citizens who desire kindergartens or nursery schools for young children the right to require school boards generally to establish and maintain appropriate facilities."

This quotation from *Recent Social Trends in the United States* indicates the basis of present interest in this problem: "This enhanced inter-

est in early childhood has resulted in part from the discovery that many of the adults who are involved today in serious social difficulties were the neglected, dependent, poorly nurtured, or otherwise maladjusted children of yesterday."

Teachers College Record for February discusses integrated education in the Lincoln School. The first article, Integration in the Lincoln School Philosophy, is by Lester Dix, the Associate Director. He speaks of the present confusions of the public mind which he feels "grow out of a lag between the development of science, technology, and industry and the development of philosophy, psychology, sociology, politics, and art." Since those who deal with education and who hope to integrate modern youth in modern society must try to understand the present disharmony, integration to the staff of the Lincoln School is not "just another educational slogan, but a direct answer to the profound and widespread disintegrations that now exist in all areas of human experience."

Dr. Dix discusses integration under several headings: The integration of personality—"Society is built of individuals and has no meaning except as a society of individuals. The only personality with which education can deal is a social personality. . . . Thus the teacher faces his first need of integration: and that need is to become himself both educator and social philosopher."

The second integration is one of practice—"The refusal of the teacher to accept the persistent fallacy of separation of individual and society."

The integration of experience—"The end to be sought is a unified and related pattern of experience in each child . . . all subject matter must become integral and truly functional in the student's growth."

The integrating curriculum—"The nature of

that curriculum may be described in a phrase as the study of all aspects of culture."

Three articles have special interest for educators of young children: "Life in the Elementary School, An Interpretation," by Rebecca J. Coffin, Principal of the Elementary School, with the cooperation of the elementary school staff; "The Arts in the New Curriculum," by Alice Schoelkopf, teacher of Fine Arts; and "Guidance in the Lincoln School," by Gertrude H. Hildreth, Psychologist.

Miss Coffin begins with some historical data and states the purpose of the school—"to develop a type of situation in which the very life of the school is an emphasis on change as a characteristic of present-day life, and social cooperation is the keynote as opposed to individualism and authoritarianism. . . . It is, in other words, *a piece of life itself*."

The staff and the school environment are described; the relationship between parents and the school is discussed, and learning, creative play, skills, units of works, the library, assemblies, the council, the administration and organization, the program, and classification are summarized briefly.

Miss Schoelkopf concludes: "Growth in mastery of techniques parallels the gains made in creative expression. . . . In the new curriculum the arts are taking their place as a part of a normal day's experience. . . . They can help all children to obtain those varied experiences which may lay the foundations for lifelong interests; they can add to the richness and fullness of life; they can prepare in some measure to make the inevitably longer hours of leisure a blessing rather than a burden."

Dr. Hildreth describes the services which are available for the appraisal and adjustment which those children require who do not respond normally to the school environment. Health service, psychological service, and mental hygiene service are all used for an intensive study of problem pupils. Types of guidance problems are listed.

The whole journal gives a picture of a modern educational program functioning satisfactorily.

Hygeia for March has an interesting poster showing nine steps in the detection and alleviation of deafness. It was planned by Ada M.

Hill, Director of the Department of Exhibits for the American Society for the Hard of Hearing. The different pictures suggest that children be watched closely for any indications of slight deafness, that accurate tests be given early and the children helped to adjust to normal situations. The Society has headquarters in Washington and is ready to supply information and service.

In the same journal, Elizabeth Hester writes on "The Backward Child—The Teacher Looks Behind the Wall of the Retarded Mind." After a statement of the problem of the "off-type" child, the author says that the most important thing for his education is some experience of success. She describes the efforts of special classes and tells of the successes achieved, concluding: "Following up these children as they grow into adulthood discloses the fact that they become for the most part successful humble workers and that the character equipment they have acquired during the long years in school, from seven to sixteen, holds good."

One of the deans of the University of Cincinnati once said that he would rather have a boy of defective mind who would work than a boy of bright mind who wouldn't work. "Teach a boy of defective mind how to work and he becomes an adult who dislikes to loaf."

Hygeia's Department of School and Health, conducted by J. Mace Andress, discusses the question, "Am I as a Teacher a Well Adjusted Person?" This is the third of a series of editorials on mental health. Dr. Andress points out that the classroom teacher is the greatest single force in education. "The teacher's success or failure in solving her own personal problems of self-management are reflected in the schoolroom. Unless the teacher faces life with cheerfulness, courage and confidence, she is not likely to win security, poise and happiness or to inspire such traits in others.

"Personality traits indicating maladjustment show themselves in various ways. There are fussy teachers who insist on non-essentials and are therefore constantly meeting with disappointment because they effect accomplishments which are often impossible. . . . Some teachers are always worried. . . . Then there are teachers who are depressed and get no joy out of their

work. Most unfortunate of all are those teachers who look on all children as natural enemies."

Dr. Andress does not, however, leave teachers without hope. He suggests the following means for conserving and improving mental health: "She should keep in good physical condition. Regular health examinations and the practice of regular health habits, such as eating nutritious food and getting sufficient exercise, rest and sleep, help to keep her feeling equal to her tasks. Teachers should try to face their problems squarely. It is so easy in dealing with children to hold them entirely responsible for school failures and misconduct. It is wise for the teacher to get into the habit of turning to a consideration of her own prejudices and methods of teaching for an explanation. The teacher who is mentally adjusted to her work loves children, takes a keen interest in her work, keeps the spirit of the learner and cultivates a wholesome philosophy of life." Literature on the subject of mental hygiene offers many valuable suggestions to teachers of today.

The Social Frontier for March is devoted to the topic, "Freedom in the School." This is discussed editorially as the "most urgent issue now before American education," and the various writers who are represented present many different approaches to the problem. It is impossible to review the magazine as a whole, but it is to be recommended as a survey of this question. A few quotations will serve to give points of view.

Dr. Dewey says, "Every force that operates to limit the freedom of education is a premium put upon ultimate recourse to violence to effect needed change. Every force that tends to liberate educational processes is a premium placed upon intelligent and orderly methods of directing to a more just, equitable, and humane end the social changes that are going on anyway."

Dr. Kilpatrick: "There is at least one professional limitation upon an unlimited exercise of this freedom of teaching. Any school, willy-nilly, teaches not only its pupils or students but

also its parents and supporting public. This entails the moral obligation to deal educatively in this wider relation. It becomes, then, the obligation of the teaching profession to educate the general public to a better understanding of the social function of academic freedom. To anger is seldom the best educative procedure. In particular times and places the school may then properly withhold somewhat the range of its controversial issues in order that it may the more educatively serve the total population involved. This limitation is a delicate matter and easily abused, but a decent respect for the feelings of others is an obligation not to be lightly disregarded."

Child Study devotes its March issue to a consideration of the topic, "Authority—In Search of a Golden Mean." Sidonie Matsner Gruenberg writes on "Authority and the Modern Parent" with this conclusion: "Whether we like it or not, parents of today have to face the issue of authority anew in their own families on the basis of new insight, not only into children but into themselves. . . . Today, we, as parents, are challenged to construct a workable basis out of our own beliefs; and as we find these valid and satisfying, we will find, too, that they will prove helpful to the children for whom we are responsible."

Leonard Blumgart writing on "Partners in Authority" presents a stimulating idea with the sub-title, "It takes real maturity to accept the fact that authority implies conflict and that whether this conflict is constructive or destructive depends upon the parents." He has several paragraphs on the positive value of conflict and ends thus: "The ideal of growth demands that parents give the child every possible opportunity to become an individual who is both integrated within himself and adjusted to his environment. Mature parents know that this ideal is never realized, but they know, too, that their child's chances of approximating it depend in large measure upon how they exercise their shared authority."



Editor, BETH WELLMAN

Research..

ABSTRACTS

Methods of Overcoming Fears. By Arthur T. Jersild and Frances B. Holmes. *The Journal of Psychology*, 1936, 1:75-104.

The authors of this article believe that fears are more likely to be a burden than a help in the economy of living, although they recognize that some fears may serve a useful purpose in safeguarding an individual from harm and indiscretion. Hence their interest in methods of overcoming and preventing undesirable fears.

Parents of 47 children, aged one to seven years, were questioned in regard to attempts made to combat the fears of their children and the success or failure of such attempts. Three methods, when used exclusively, turned out to be quite ineffective. They were:

(1) Ignoring the child's fears. The authors believe that a policy of ignoring a display of fear would be well advised if a child were merely simulating fear as a means of controlling others or gaining attention, but this policy does not work with "bona fide" fears.

(2) Coercing the child into contact with the feared situation by means of physical force, scoldings, ridicule or invidious comparison. Seventeen instances were obtained in the records in which parents or other adults brought pressure to bear in efforts to force children into contact with the things they feared. Such tactics seldom succeeded, although three instances are described where it apparently worked. In no instance did ridicule, invidious comparison or other forms of verbal pressure appear to help the child to overcome his fears.

(3) Completely removing the cause of fear for the time being, or offering palliatives for the child's symptoms of fear. To remove the cause of fear or to introduce a palliative for it, such as comforting and petting the child or holding his hand when he is afraid to go to sleep, is not likely to be very helpful in enabling the child himself to cope with the thing that

makes him afraid. The authors suggest, however, that in certain extreme cases removal of the cause of the fear is warranted. If the fear is extremely intense and overwhelming or the child is in a weakened physical or nervous condition, they approve of this method.

The following techniques were sometimes effective when used alone but were not likely to be so unless combined with other methods:

(1) Verbal explanation and reassurance. This was relatively ineffective when unsupported by other techniques but since it is convenient to use, it may well be used for what it is worth. Verbal methods were less effective in combating fears of imaginary, supernatural or remote dangers than in combating fears related to tangible objects and situations. The success of an attempt to explain away a child's fears seems to depend quite as much upon the child's confidence in his informant as upon the nature of the information that is given. Even a falsehood if offered by a trusted person may be more effective in quieting a fear for the time being than a sound factual analysis.

(2) Verbal explanation and reassurance plus a practical demonstration of the nature and harmlessness of the thing feared. This method was slightly more effective than words alone. An example in which it did prove effective is that of a mother who explained movement of seaweed in water by letting the child observe the movement of her own hair ribbon when placed on the surface of the water. An example where it did not work is that of a father who explained shadows in the bathroom by making play of shadows with his hands.

(3) Setting an example of fearlessness in the child's presence. A deliberate policy of setting an example of fearlessness is not likely to meet with success unless this technique is supplemented by other methods.

(4) Efforts to effect "positive reconditioning"

by presenting the feared stimulus in association with an attractive stimulus. The results indicated that a technique aimed merely to effect a more or less passive association between an attractive stimulus and a thing that is feared has little practical value. The important thing is to go beyond this and to bring the child into active experience with the thing that he fears. The attractive stimulus is primarily useful, not as a means of changing the associative connotations of the feared event, but as an auxiliary means of luring the child into activities that will increase his knowledge and competence in dealing with the thing he fears.

The most effective techniques in overcoming fears were those that helped the child to become more competent and skillful and that encouraged him to undertake active dealings with the thing feared.

(1) Prompting the child to acquire skills that may be of specific aid to him in coping with the feared situation. The most important factor in the overcoming of fear is increased competence in dealing with the thing feared. Anything that helps the child to achieve such competence is the most effective help that can be provided. One child was much afraid of an imaginary dog. The mother tried to help the child to outsmart the dangerous creature. She entered into make believe play with the child and helped the child to manipulate the imaginary dog for her own purposes. The fear seemed to vanish completely through this treatment.

(2) Leading the child by degrees into active contact with and participation in the situation that he fears. The stimulus may be presented at first in a less intense form, as when a fear of alarm clocks was overcome by using a clock

with a softer ring and then later introducing the louder clock. Or the stimulus may be presented without some of its most frightening features or in conjunction with reassuring features and then gradually introducing all of the conditions that initially evoked fear. One mother herself began to cut her child's hair in a barber shop while he grew accustomed to the chair and surroundings and then let the barber finish.

(3) Giving the child an opportunity to become acquainted with the feared stimulus of his own accord by making it readily accessible to him in his normal environment but under circumstances that permit him to inspect or ignore it, approach or avoid it, as he sees fit. Leaving a friendly dog in the yard where the child could go or not as he pleased was successful in one instance.

Fears may sometimes be prevented by a number of methods including forewarning, partial introductory experience, graded introduction of the possibly frightening event and many other techniques.

A large number of fears appear to be outgrown in the normal course of the child's growth and development. The fears most likely to wane without special guidance are fears in response to concrete, tangible events, such as noises, strange objects, persons and situations, events associated with sudden or unexpected movement or with pain or tactual shock. The fears less likely to disappear of themselves are fears of animals, of fancied and remote dangers, of dangers associated with darkness, imaginary creatures and superstitions, calamities that might occur and anxieties concerning personal failure and shortcomings.

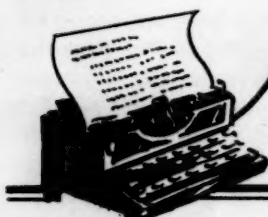


Young Explorers Make Discoveries

(Continued from page 363)

Every school and community has significant centers, places, and industries. Exploration, and study of these stimulate and clarify geographic thinking of here, now, and "once upon a time." Shall we accept the multiple challenge and lead in the discovery of our immediate vicinities? Children are born full of curiosity and readiness for adventure. They

come to school filled with desires to find out the whys and hows, to experiment, to do, to go, to see and to learn about things. If the schools can't furnish these opportunities, the commercial organizations, unguided social groups, and other competing institutions will offer some sort of a dynamic world to boys and girls.



News... FROM HEADQUARTERS

By MARY E. LEEPER

MUSIC AND THE YOUNG CHILD

The second A.C.E. bulletin for 1936, "Music and the Young Child," describes practical ways in which children may be guided into stimulating musical experiences and indicates how music may be made an integral part of the whole educational program. A good pamphlet to read and think about during the summer months. Contributing members of the A.C.E. and presidents and secretaries of Branches have or will soon receive free copies of this bulletin. Others may order it from A.C.E. Headquarters, 1201 Sixteenth Street N.W., Washington, D.C. Price 35¢.

CHILDHOOD EDUCATION VISITS NORWAY

A gift of a year's subscription to CHILDHOOD EDUCATION has been presented to Miss Ruth Nielson, Holstsgt 1, Oslo, Norway, by the Kappa Pi Beta Alpha, a Branch of the A.C.E. in Cedar Falls, Iowa. This is one way of furthering international understanding and friendship.

NEW A.C.E. BRANCHES

Thirty-three new A.C.E. Branches this year! Those affiliating with the national Association for Childhood Education since the April issue of CHILDHOOD EDUCATION went to press are: Ada Association for Childhood Education, Oklahoma

Rusk County Association for Childhood Education, Texas

GOOD NEWS FROM NASHVILLE

With the inauguration this year of a new unit system in the primary grades of the Nashville, Tennessee, city schools, the report card has been relegated to the waste-paper basket, grade lines have been erased, and all children progress at their own rate until prepared for the fourth grade.

Achievement in accordance with ability to achieve, so that success may be placed within

reach of every child, has supplanted the old idea that every one must come up to the same standard or be marked a failure. Miss Elisabeth Oehmig is supervisor of the elementary grades and responsible for the innovation of the primary unit plan.

VALUE OF THE KINDERGARTEN

The annual report of the public schools of Richmond, Virginia, reveals these facts: children who attended kindergarten show 25 per cent higher promotions than the children who did not attend kindergarten. In conduct ratings the children who attended kindergarten exceed the non-kindergarten children by more than ten per cent.

VISUAL INSTRUCTION SURVEY

The United States Office of Education is co-operating with the American Council of Education and other agencies in an effort to determine the present status of visual instruction in elementary and secondary schools, and ways in which national agencies can facilitate the use of visual aids for instructional purposes. The pertinent data collected will be compiled and published and made available to schools and other groups interested in extending and improving the use of visual aids for instructional purposes.

EDUCATIONAL POLICIES COMMISSION

This Commission was appointed for a five-year term of office by the joint action of the National Education Association and the Department of Superintendence to develop long-range planning for the improvement of American schools.

The policies of the Commission will be developed from its contacts with educational and civic leaders serving as consultants in all parts of the country. It is an agency of leadership and service rather than an agency for bringing about

standardization and uniformity. A. J. Stoddard is Chairman of the Commission.

A PROPHECY

M. Ernest Townsend, President of New Jersey State Normal in a recent article in *School Management* on "Factors Affecting the School Teacher Market" makes this observation:

"There are two age areas wherein 'need' will soon be translated into 'want' and 'demand.' The first, and more obvious is the adult education trend. This is just beginning. . . . The other area may not seem to be so obvious. Reference is made to the extension of educational facilities downward, from the kindergarten age. This demand is not coming from educators primarily. The demand comes from pediatricians, psychiatrists, child psychologists, parent organizations, neuropathologists and others who observe the early onset of personality difficulties and the necessity for population managements at this highly essential stage. The trend is there and the program, in all probability, will be attached ultimately to the public schools. Already the demand for well-trained nursery school teachers exceeds the supply."

N.E.A. CONVENTION

The National Education Association of the United States will hold its annual convention in Portland, Oregon, from June 28 to July 2, 1936. President Agnes Samuelson announces four evening sessions devoted to Democracy in Education; The Conservation of Youth; Moving into New Frontiers; International Friendliness. Many educational institutions in the Pacific Northwest offer summer courses, making possible a combination of convention and summer-school attendance.

CONFERENCE ON ELEMENTARY EDUCATION

On July 6 to 17, 1936, a conference sponsored by the Department of Elementary School Principals of the National Education Association will be held at the Extension Center of the University of Oregon in Portland, Oregon.

This Conference will be the first of its kind ever held for principals and those interested in elementary education. It will follow immediately the N.E.A. Convention at Portland.

If you are interested, write to Eva G. Pink-

ston, Department of Elementary Principals, 1201 Sixteenth Street, N.W., Washington, D.C.

AMERICAN HOME ECONOMICS

The twenty-ninth annual meeting of the American Home Economics Association will be held in Seattle, Washington, from Monday, July 6 to Friday, July 10, 1936, with the Olympic Hotel as Headquarters.

Family relationships, family economics, the house and its management, food and nutrition, and textiles and clothing are special divisions of home economics to which group meetings will be devoted.

You may secure information from Headquarters of the Association, 620 Mills Building, Washington, D.C.

INSTITUTES OF NURSERY EDUCATION

The Department of Child Development at Mills College in the summer of 1936 plans to offer an institute of nursery education and also a series of courses which will meet the practical interest of people who are working with adults and young children.

The development of the child—physical, mental and social—will be considered in relation to the family and to the community in which the family and child live. For information address, Secretary, Department of Child Development, Mills College, California.

THE NEW EDUCATION FELLOWSHIP

The New Education Fellowship will celebrate its twenty-first anniversary with its seventh world conference in Cheltenham, England. The date for the conference is July 31 through August 14, 1936. The theme is: "Education and a Free Society." For full information address: New Education Fellowship, 29 Tavistock Square, London, W.C. 1.

CONFERENCE OF SOCIAL WORK

One of this year's larger conventions of interest to educators is the 63rd Annual meeting of the National Conference of Social Work, which will be held May 24 to 30 in Atlantic City, New Jersey. For full information write to National Conference of Social Work, 82 North High Street, Columbus, Ohio.

A Summer Session in

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